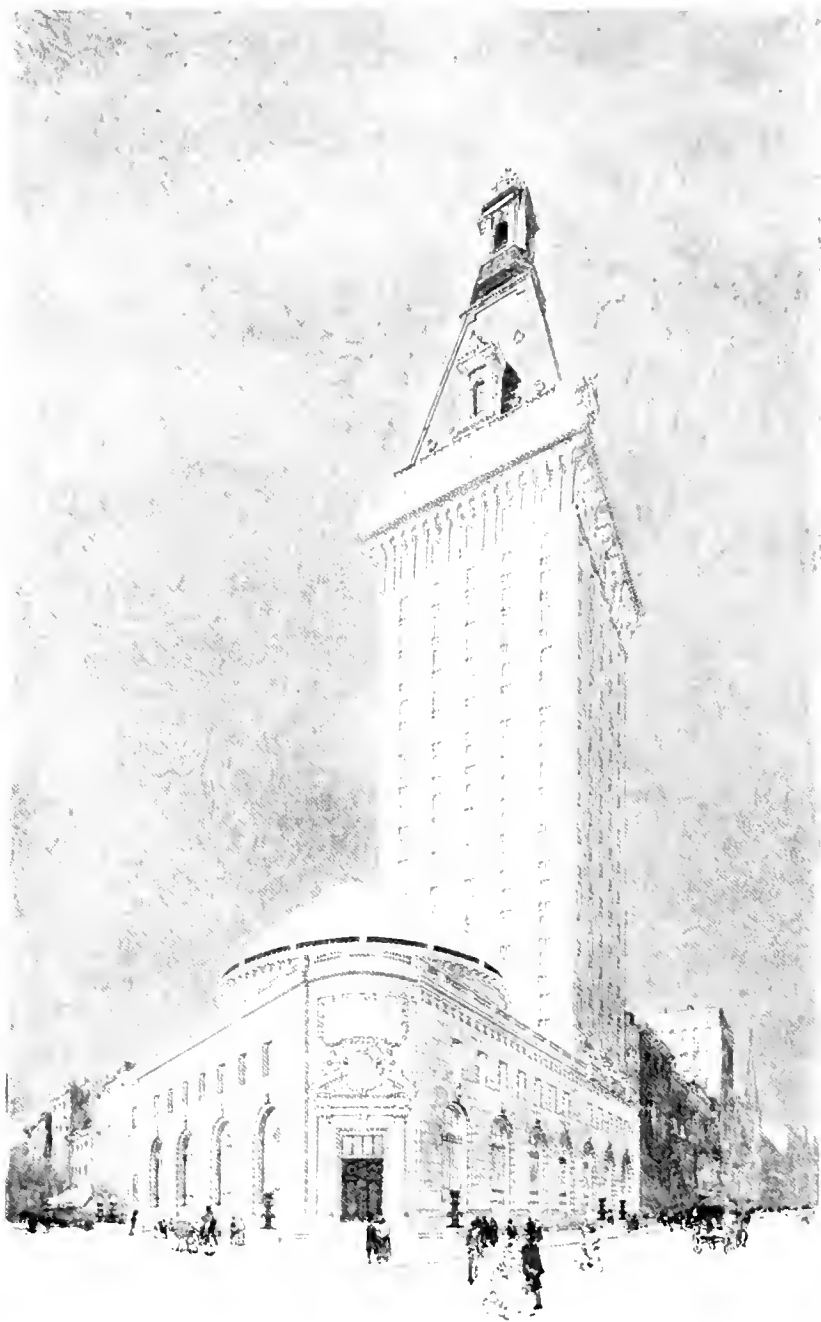


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T SQUARE CLUB

CATALOGUE OF THE ELEVENTH ANNUAL ARCHITECTURAL EXHIBITION

1904-1905



WILLIAM S. VAUX AND RICHARD ERSKINE
Editing Committee

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FINE ARTS

ELEVENTH ANNUAL EXHIBITION

1904-1905

Galleries of the Art Club

220 South Broad Street

Philadelphia

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THE T SQUARE CLUB HERE RECORDS ITS SENSE OF INDEBTEDNESS TO THOSE ARCHITECTS AND ARTISTS WHO, BY GENEROUS CONTRIBUTIONS OF THEIR WORKS YEAR AFTER YEAR, MAKE POSSIBLE THESE EXHIBITIONS, AND THEREBY LEND THEIR AID TO A POTENT FACTOR IN THE HEALTHY GROWTH OF ARCHITECTURE AS A FINE ART, TO PAUL PHILLIPPE CRET AND C. F. OSBORNE FOR THE REVIEW AND NOTES OF THE YEAR HERE PRESENTED, AND TO THE ART CLUB FOR THEIR COURTESY IN EXTENDING THE USE OF THEIR GALLERY FOR THE PURPOSES OF THE EXHIBITION.

TO THE ADVERTISERS, THE OFFICERS AND MEMBERS OF THE T SQUARE CLUB DESIRE TO EXPRESS THEIR APPRECIATION OF THE LIBERAL SUPPORT WHICH HAS GONE FAR TOWARD MAKING THE PUBLICATION OF THE CATALOGUE POSSIBLE.

ANNOUNCEMENT

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THE UTILITY OF EXHIBITIONS

BY

PAUL CRET

THOUGH we have a wise saw which admonishes us to turn our tongue seven times in our mouth before speaking, the wisdom of the past has neglected to advise us how many times we should lay our pen aside before committing our thoughts to paper. The spoken word evaporates, but the written word endures—as says the Latin proverb—and caution is especially enjoined when our impromptu ideas and judgments are to be printed forthwith, and displayed in cold type before the critical eyes of others.

These reflections press upon me as I hasten to respond to the courteous request of the Exhibition Committee of the T Square Club for a critical essay on the exhibition of 1905. I cannot, it is true, meet the letter of their request owing to the delayed arrival of some of the most important contributions to the exhibition, but I hope that an expression of the more general principles which affect all such exhibitions of architectural subjects may, in some measure, fulfil the spirit of the invitation. I desire especially to speak of the educational value of such exhibitions.

The Paris journals have an unfailing source of jest in the alleged deserted air of the rooms assigned to the architectural displays in the annual Salon. They declare that no one is found in them save those who have been choked with the dust raised by the crowds which throng the galleries of paintings, and that even these only linger to rest themselves for a few moments upon the empty benches, or it may be to meet a friend. The critics of course exaggerate, but even if what they say were true, I for one, should not complain. For to me it is not the public which is to be appealed to and benefited, but the architects themselves. And I say this with conviction, for aside from extensive travel and skilled observation of the

important buildings in process of construction or just completed, nothing can replace an exhibition of architectural drawings as a source of inspiration for the earnest designer.

Let me make my meaning clear.

If one attempt to derive just impressions of the true spirit of contemporary architecture from the many books which have been published in the modern era one finds endlessly divergent views. Why, on this subject above all others, and one so essentially of our own day, appreciation should be so regardless of sound canons of criticism I am increasingly unable to understand. Whence come these divergencies of the many schools of criticism; these reciprocal excommunications; or finally these palpable mistakes? It needs all of one's critical faculty and capacity for reconciliation to discern amid the contradictions of the texts, the small residuum of truth which they contain—even when stripped of the verbiage and amplification in which the theory has been enwrapped for the very evident purpose of rendering it the more startling. Architecture is unquestionably a science, if by *science* we mean a study of natural laws and their effects. Yet most writers of our day fail less perhaps through sheer ignorance than because they follow the now prevailing fashion of attempting to explain scientific problems by quasi-philosophical theories. They especially err in thinking that the æsthetic side of their theme may be divorced from its other aspects, not perceiving that they are all fundamentally related. Especially are they given to discourse of the outline of the sculptured leaf, the degree of curvature of an arch, or the number of modules in the column, as if such trifling details contained the essence of the art.

Few treatises then on the art and craft of architecture will be of much avail; and it is for this reason that I always hear with pleasure of the opening in any city of an exhibition of architectural drawings, since these will be more effective in my opinion for the advancement of our art than many pages of dissertation however learned. Yet there are certain dull minds to whom such exhibitions as the present offer no other aspect than that of contributing to the vanity of the exhibitors by a meanly satisfied desire of applause; or even that of a favorable occasion to the competitors to speak deprecatingly of their *confreres* under the guise of doing them artistic justice.

It is my own opinion—though subject to correction—that it is not the public who is really most benefited by these exhibitions. Such of the general public who attend will be ill prepared to understand what they see. Laymen

should only judge architecture from the executed work. The labor of comparing the three projections of a design in order to reach a just conclusion of its merits is beyond their power; and as for those who profess to judge from the façade alone, or, more especially, from a more or less well rendered drawing of the façade—for myself, I confess I should prefer their indifference. Architectural exhibitions are of value then most of all to architects, and especially to those who are prepared to profit by them. To these they afford both aid and encouragement.

A study of the formative period of American architecture, especially during the latter half of the nineteenth century, shows a long series of attempts—often fruitless it is true—toward the crystallization of a national style; each attempt gathering strength as the series progresses, from the experience of its predecessors. Each building thus becomes a link in a chain which is composed of those which precede and those which follow it. So the fundamental spirit of the style finds continually fuller expression until its exaggerations bring about decadence.

Always and everywhere one sees the universal operation of that natural impulse by which we reinforce the inadequacy of our equipment for the work of life by assimilating the experience acquired by others.

I insist a little on this point, because its importance has been denied by those who are fond of clamoring for originality at whatever sacrifice. There never has been a single epoch of architecture which has been isolated from its neighbors, nor a single artist of distinction who thought himself independent of his contemporaries. But it is not possible for the local architect to visit all of the important buildings which lie scattered over the land; and here is the true function of the exhibition, to bring to him arranged in one collection, all the buildings of the past year presented as their designers would have them presented to their colleagues.

And so with regard to our own exhibition, it may happen that a few discerning spirits will discover the spirit of the age in our collection, and when the time comes will themselves be the more certain to achieve distinction. Masterpieces are produced only in this way.

There is finally another aspect of these exhibitions which we may well consider for a moment. From a study and comparison of the drawings it comes sooner or later that certain names achieve a reputation. This reputation it is true sometimes does not pass beyond the architectural world; but if it is less remunerative it is unquestionably more flattering to be admired by one's peers than by the not always justly discriminating public.

This conviction serves to explain the enthusiasm which sustains such exhibitions.

The T Square Club then in promoting this exhibition, makes a most valuable contribution to the powerful forces now at work in this country for the formation of a national style which shall be both characteristic and completely developed. The consciousness of this will doubtless be in itself a sufficient recompense for those members who each year give so freely of their time and labors to make the exhibition a success. We also fully appreciate at their true worth the disinterested efforts of the contributing architects who have prepared these careful drawings with the sole end in view of submitting their compositions to the judgment of their colleagues and the public, and to them also the Club extends its heartiest thanks.

So much said, I imagine it will be well to let the drawings speak for themselves; with the assurance which I can well make that the exhibition of 1905 falls in no respect below that of its distinguished predecessors.



SKETCH IN PADUA
MIDDLE W. HILL

Envois Fellowship of the University of Pennsylvania

NOTES OF THE YEAR

THE EXHIBITION

Our labors are over and the exhibition may speak for itself. Professor Cret has elsewhere voiced our appreciation of the efforts of those who, whether as contributors or managers, have so generously striven to make it a success. That they have not labored in vain a visit to the galleries of the Art Club will attest. Matters are stirring themselves into shape even at this early date for an expansion of the scope of the exhibition another year, and it is confidently expected that the exhibition of 1906 will include in more spacious quarters not only architectural drawings and models, but a collateral exhibition of the allied arts and crafts. We feel assured that if this can be brought about it will not only increase the interest of the general public, but add an important educational element for the consideration of our colleagues as well.

THE ATELIER

The first competition of the reorganized T Square Club Atelier has been recently concluded, and the award of fifteen first mentions and a medal by the Society of Beaux Arts Architects is sufficient evidence of the excellence of the work now being done. After a preliminary year of encouraging work with Mr. Paul A. Davis, 3rd, as *patron*, the Atelier passed on September 1st into the charge of Professor Paul Philippe Cret of the University who comes to us laden with honors from the École des Beaux Arts, and with a keen appreciation of the American problem. Under the scheme of reorganization, the Atelier is made an organic part of the educational activities of the Academy of the Fine Arts, and its members enjoy all the rights and privileges of students of the Academy. They are eligible to compete for the Cresson Fellowship of the Academy, the Scholarship of the Beaux Arts Society, the Stewardson Scholarship, the Walter Cope Memorial Prize of the Club, and (under special qualifications) for the Alumni Fellowship of the University. Twenty students, who are engaged during the day in various Philadelphia offices, are now heartily at work, inspired with the fullest measure of that *camaraderie* which is so essential to the success of atelier work. The time is fully ripe for new and enlarged quarters, and the need is especially felt for a good working library of the kind best suited to atelier requirements. The library of the School of Architecture at the University has been placed freely at the service of the Club, but its distance from the club house makes it nearly impracticable to

consult it. It is sincerely hoped that some means may soon be found of responding to the enthusiastic and devoted work of our students in the way suggested.

THE YEAR IN THE CLUB

The club has had a prosperous and successful year, both financially and socially. Desiring to add even further interest to the monthly meetings, the new administration has somewhat changed the character of the programmes. Refreshments, which heretofore have concluded, now agreeably open the evening's entertainment in the form of a dinner to which all members are freely welcomed. After a suitable interval the more intellectual entertainment begins, taking usually the form of a discussion of some pre-arranged topic. "Palladio," led by Professor Osborne, "Civic Betterment," led by Mr. Albert Kelsey, the well known authority on that subject, and "Sewage Disposal Systems," by Mr. F. W. Farquhar, have already vindicated the wisdom of the innovation. The Walter Cope Memorial Prize is a most welcome addition to our resources. It affords an additional incitement to the younger members, and perpetuates the tender memories of one who with his manifold gifts was always a true friend and wise counsellor to the club. As an evidence of its regard for his memory, the club has appropriated a substantial sum for the erection of a memorial tablet to Mr. Cope in the central hall of his last professional creation—Washington University at St. Louis. The subject of the Cope prize for this year is the pertinent one of "A Recreation Park and Pier on the Delaware River Front." The site selected will form the eastern terminus of the Southern Boulevard system. The competition closes on January 3d, and the award will be announced at the stated meeting of January 4th. Among the aspirations of the club is the growing desire for a permanent home. Much time and thought has been expended in this direction by a special committee, but financial obstacles still block the way.

THE YEAR IN THE OFFICE

The year 1904 has been one of unusual quiet in local offices. Periods of depression and recovery on the business side of architecture lag somewhat behind those of other activities, and the falling tide in the business world of last year has not yet reached its ebb with us. It is confidently expected however that the unmistakable signs of a general recovery throughout the country will soon make themselves felt in the architect's office. The most notable buildings of the year from an artistic standpoint have been those connected with University life, especially the Gymnasium and the Stadium of Franklin

Field. University traditions necessitate a somewhat archaeological treatment of her buildings, however modern their use, but this latest operation is a distinguished addition to the already notable group which includes the Law School, the Dormitories, the Medical and Engineering Laboratories, and the Museum of Science and Art. In the business centres there have been no extensive operations if we except the new Wanamaker stores just begun, but it is of interest to note an increasing use of reinforced concrete in the field to which it has shown itself especially applicable. The official approval of the Fire Underwriters' Association and the Bureau of Building Inspection will doubtless encourage a further extension of its field of usefulness.

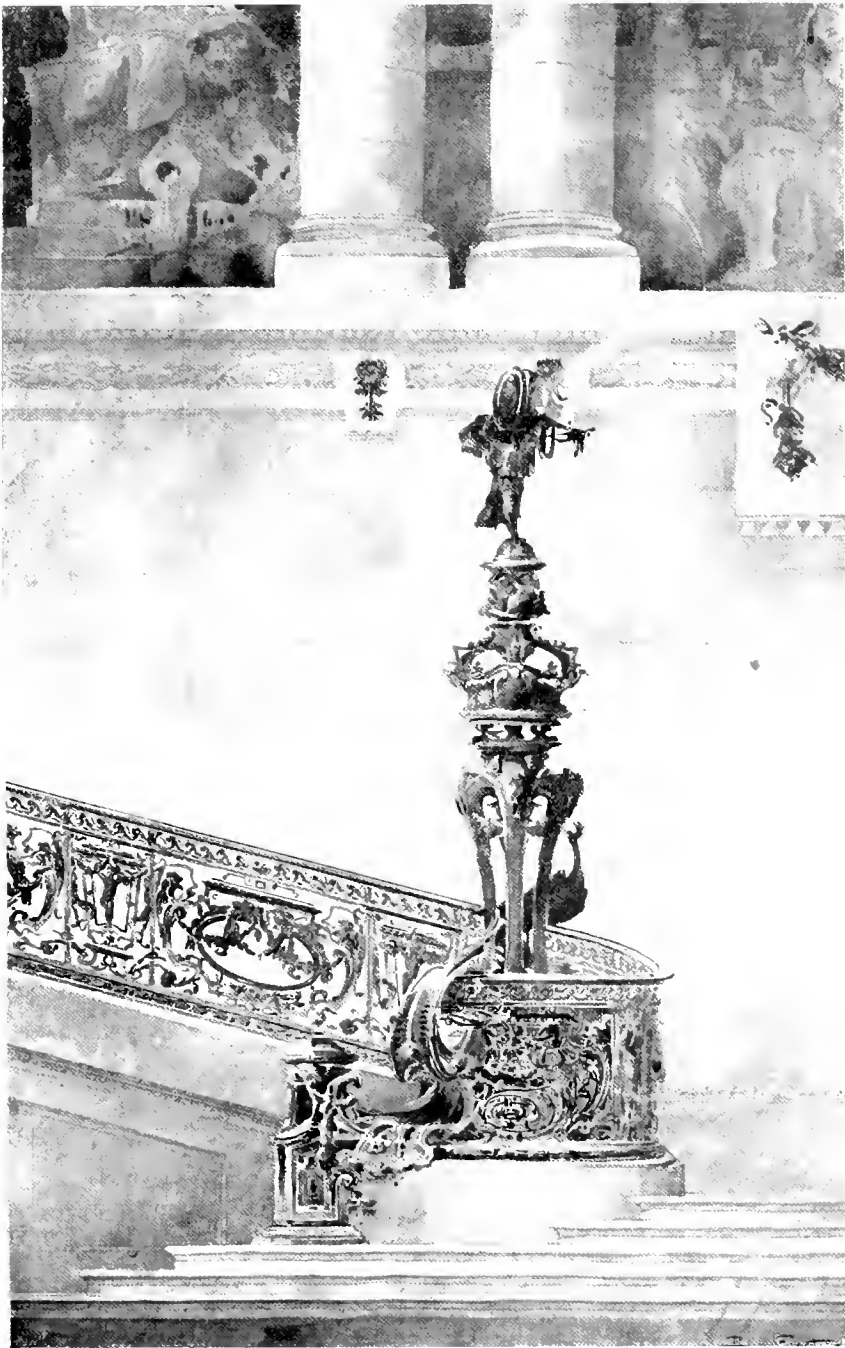
Deeply rooted local conservatism continues to offer a passive resistance to the influence of the modern school of design in the domestic field, and the past year has seen several characteristic additions to the number of suburban and rural residences which show all of the old time colonial spirit for which Philadelphia has been heretofore distinguished in the national field. There are evidences however that succeeding generations will be less and less influenced by this local note, and in the not far distant future Philadelphia will in all probability become cosmopolitan.

MUNICIPAL IMPROVEMENT The civic conscience of Philadelphia seems to be slowly awakening to the responsibility of the present generation as a trustee for posterity. The Torresdale Boulevard now under construction; the City Hall to Fairmount Park Boulevard authorized and soon to be begun; the Southern Boulevard project nearing fruition, and the acquisition of several sites for small parks are all evidences of this. The most important project now under preliminary consideration is a scheme for the parking of the banks of the Schuylkill from Fairmount Dam to the Delaware, including Bartram's Park. A careful study of the complex problems presented is now being made by very competent experts, and the project will include a general campus scheme for the University where it becomes tangent to the riparian park as the design of the latter is expected to develop. There are few cities in America or Europe which present such an opportunity as is now afforded by the Schuylkill as it penetrates the centre of the city within a mile of the business focus at Broad and Chestnut streets. There can be no question that future generations will demand this action, but every passing year makes its realization more difficult and costly. It is by no means too late, in spite of the apparently insuperable obstacles now presented, but in a few years the cost may be prohibitive, and posterity may have to solace itself with an exasperated and contemptu-

ous condemnation of the bourgeois attitude of early twentieth century Philadelphians toward their splendid opportunity. Among other similar problems which will be presented for solution by the betterments of the city, the elevation of the Reading tracks from Spring Garden street northward will ere long afford an opportunity for architectural co-operation which it is to be sincerely hoped may not be neglected. If some affluent Philadelphian, following the notable example of Harrisburg, were to make possible a tour of observation by a commission of responsible civic authorities, there can be little doubt that executive support of the Civic Betterment Association would be more freely given; especially if the survey of the commission could be extended to European municipalities. London, Paris, Berlin, Vienna, and even more remote Buda-Pest, are far in advance of us in their treatment of municipal problems; and at home many smaller cities have won just fame for the successful care and attention to a matter which is so intimately connected with the public health. "Wake up, Philadelphia!" is a much needed civic rallying cry.



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ALEXANDER BOWER, Philadelphia



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*BAUM, GEORGE CROLL,	Farmers National Bank,	1897
	Pittsburg, Pa.	

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*BISHOP, ARTHUR C.,	28 W. 30th Street, New York	
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BODINE, FRANK LEE,	3459 Walnut Street	1897
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BURRELL, HORACE H.,	18 E. Walnut Lane, Germantown	1893
BYE, MAHLON J.,	Primos, Penna.	1904
CALDWELL, FRANCIS G.,	1218 Chestnut Street	1889
*CALVERT, LOUIS LAY,	9 W. 19th Street, New York City,	1891
CHURCHMAN, C. WHARTON,	532 Walnut Street	1900
CLEMENTS, S. O.,	Drexel Institute	1904
CLOUD, S. ALBERT,	504 Parker Street, Chester, Pa.	1894
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D'ASCENZO, NICOLA,	36 South 16th Street	1896

DAWSON, GEORGE W.,	University of Pennsylvania	1900
DAY, FRANK MILES,	925 Chestnut Street	1886
DAY, H. KENT,	925 Chestnut Street	1897
*DE GARMO, WALTER C.,	Miami, Florida	1900
DE MOLL, CARL,	1408 Land Title Building	1893
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DULL, JOHN J.,	1018 Witherspoon Building	1884
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GALLOWAY, WALTER B.,	3817 Walnut Street	1904
GARDNER, CLARENCE,	925 Chestnut Street	1901
*GEILS, AUGUST E.,	171 Winfield Ave., Jersey City, N. J.	1896
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GLOSSOP, W. E.,	2861 Kensington Avenue	1904
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*HAUER HARVEY T.,	Eighth and Cumberland Streets Lebanon, Pa.	1893
*HAWLEY, E. H.,	145 W. 138th Street, New York City	1896
*HAYS, HENRY B.,	Uniontown, Pa.	1900
*HAYS, WILLIAM CHARLES,	456 Montgomery Street San Francisco, Cal.	1893
HEATON, ROSS B.,	526 Benoni St., Fairmount, W. Va.	1904
HENDRICKSON, EDWARD E.,	925 Chestnut Street	1885
HIBBS, HENRY C.,	Riverton, N. J.	1904
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HILL, I. EDGAR,	Real Estate Trust Building	1897
HILL, MIDGLEY W.,	808 W. Carrollton Ave., Baltimore, Md.	1901
*HINDERMEYER, GILBERT L.	328 Vine Street	1894
*HOOVER, IRA W.,	456 Montgomery Street San Francisco, Cal.	1899
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HOWELL, CARL E.	U. of Penna. Dormitories	1904
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JAMIESON, JAMES P.,	320 Walnut Street	1898
*JOHNSON, VIRGIL L.,	3014 Irving Place Washington, D. C.	1901
JUDELL, WALTER W.,	320 Walnut Street	1901
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KARCHER, WALTER T.,	4835 Hazel Avenue	1904
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*PERKINS, FRANK E.,	122 E. 23d Street, N. Y. City	1891
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PRICE, WM. L.,	1624 Walnut Street	1883

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RANKIN, JOHN HALL,	1012 Walnut Street	1896
REHFUSS, GEORGE U.,	1524 Chestnut Street	1894
REID, WILLIAM L.,	1201 Crozer Building	1894
REINHOLD, HENRY L., JR.,	1004 Chestnut Street	1895
REMINGTON, CLEMENT,	City Hall	1903
RICHARDS, H. DE COURCEY,	907 Walnut Street	1901
*ROBE, E. DONALD,	170 Fifth Avenue, New York City	1901
ROBERTS, SPENCER,	1524 Chestnut Street	1893
ROBINSON, A. RUSSELL,	4622 Cedar Avenue	1900
ROGERS, LAUSSAT RICHTER,	1120 Chestnut Street	1898
*RUHE, WALLACE E.,	12 N. Sixth Street, Allentown, Pa.	1899
RUSH, LOUIS H.,	St. David's, Pa.	1900
SAUER, ANDREW J.,	1208 Chestnut Street	1899
SCHEFFER, MORRIS,	512 Swede Street, Norristown, Pa.	1901
SCHENCK, ALBERT F.,	500 North Thirty-fourth Street	1901
SCHERMERHORN, CLARENCE E.,	430 Walnut Street	1891
SCHUCHARDT, WM. H.,	79 Wall Street, New York City	1903
SCHWACKE, JOHN STRUBING,	1012 Walnut Street	1894
SCHWEBEL, EDWARD J.,	2026 Broadway, Camden, N. J.	1904
SCHWEIKER CHARLES C.,	1727 North Seventeenth Street	1904
SEEBURGER, FRANK,	2516 North Seventeenth Street	1896
SEELER, EDGAR V.,	1510 Real Estate Trust Building	1893
SHARPLEY, WILLIAM W.,	2434 North Thirty-second Street	1904
*SIEGEL, P. RAYMOND,	33 E. Seventeenth St., New York	1898
SIMON, EDWARD P.,	1229 Walnut Street	1899
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SMITH, OSCAR L.,	5025 Willows Avenue	1896
SPOERL, CHRISTIAN G.,	320 Walnut Street	1903
STEARNS, G. R.,	1105 Stephen Girard Building	1891
STEWARTSON, EMLEN L.,	320 Walnut Street	1896
STUCKERT, F. RUSSELL,	1421 Chestnut Street	1897
*SWALES, FRANCIS S.,	New Elks Building, Detroit, Mich.	1896
*SWINDELLS, EDWARD JAMES,	218 W. Fayette St., Baltimore, Md.	1895
TEMPLE, THOMAS B.,	328 Chestnut Street	1900
THOMAS, J. D.,	1107 Walnut Street	1903
THOMAS, WALTER H.,	532 Walnut Street	1890

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WAGER-SMITH, E.,	1026 Ridge Avenue	1897
WARD, ALFRED LEWIS,	1933 Chestnut Street	1903
WARD, HENRY B.,	1900 Chestnut Street	1901
*WATMOUGH, RICHARD L.,	7 Rue Coetlogon, Paris, France	1895
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*WILLAUER, ARTHUR E.,	33 E. Seventeenth St., N. Y. City	1896
*WILLING, JAMES EDGAR,	2394 Seventh Avenue, N. Y. City	1901
WINDRIM, JOHN T.,	1107 Walnut Street	1891
WISE, HERBERT C.,	5547 Pulaski Avenue, Germantown	1896
WOOD, HENRY D.,	3330 North Sixteenth Street	1903
YARDLEY, E. H.,	251 South Fourth Street	1904
*YEAMANS, GEORGE W.,	Bethlehem, Penna.	1902
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STEWARTSON, EMLIN,	320 Walnut Street	Associate
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WINDRIM, JOHN T.,	1107 Chestnut Street	Associate

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ANDREWS, JACQUES & RANTOUL.—50 Congress Street, Boston.

- 3 Primary School, Geo. Putnam District, Boston.

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- 4 Preliminary Studies for U. S. Court House, Ogden, Utah.
- 5 Study for U. S. Post Office (not used), Charlottesville, Va.
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233 Concrete Bridges for Twin City Park, St. Paul.

234 Concrete Bridges for Twin City Park, St. Paul.

235 Street Scenes (Studies).

236 Street Scenes (Studies).

237 Elevated Railroad Station, High Bridge, New York.

238 Suburban Railroad Station, Van Cortlandt Park.

239 Suburban Railroad Station, Van Cortlandt Park (Track View).

240 Station at Schenectady, Elevated Tracks with Station Building.

241 Station, Washington, Pennsylvania.

242 Proposed Erie Terminal, New York.

SAUER, ANDREW J.—1208 Chestnut Street, Philadelphia.

243 A Recreation Park and Pier on the Delaware River Front.
(Drawing awarded first place in the competition for the Walter Cope Memorial Prize, 1905.)

SCHUCHARDT, WILLIAM HERBERT.—70 Wall Street, New York.

244 Puerta Judiciaria, Alhambra, Granada, Spain.

245 Patio de Daraxa, Alhambra, Granada, Spain.

246 Church of I. Gesuati, Venice, Italy.

247 Madonna del Monte, Vicenza, Italy.

248 Il Redentore, Venice, Italy.

SMEDLEY, WALTER.—Stephen Girard Building, Philadelphia.

249 Nurses' Home, Cooper Hospital, Camden, New Jersey.

250 Teachers' Dormitory, Pennsylvania Training School for Feeble Minded Children.

251 Teachers' Dormitory, Pennsylvania Training School for Feeble Minded Children.

252 Cottage, Pocono Manor, for Walter P. Stokes.

253 Competition for Atlantic City Library.

254 Competition for Atlantic City Library. (Plans.)

255 House, Wynmefield Avenue, Philadelphia.

SPIERING, LOUIS C., HELFENSTELLER & HIRSCH. Associated Architects.—Chemical Building, St. Louis, Mo.

256 The Palais du Costume, Louisiana Purchase Exposition. (Photographs).

SPIERING, LOUIS C.—1323 Chemical Building, St. Louis, Mo.

COMPETITIVE DESIGN FOR THE COLUMBIAN COUNTY COURT HOUSE,
MAGNOLIA, ARKANSAS.

257 Plans.

258 Front Elevation.

259 Perspective, Side Elevation and Section.

STEARNS & CASTOR.—Stephen Girard Building, Philadelphia.

260 St. Paul's Reformed Episcopal Church, Philadelphia. (Perspective.)

SQUIRES & WYNKOOP.—147 East Forty-second Street, New York.

261 Entrance to Weston Field, Williams College, Williamstown, Massachusetts (Perspective).

TAYLOR, JAMES KNOX.—Supervising Architect, Treasury Department, Washington, D. C.

262 U. S. Post Office and Court House Building, Deadwood, South Dakota. (Perspective.)

263 U. S. Post Office and Court House Building, Charlottesville, Virginia. (Perspective.)

264 U. S. Post Office and Court House Building, Sherman, Texas. (Front Elevation.)

265 Detail.

THOMAS, WALTER H.—532 Walnut Street, Philadelphia

266 San Geremia, Venice. (Pencil Sketch.)

267 Monument to General Colleoni, Venice. (Pencil Sketch.)

268 Wall Ring, Sienna, Italy. (Pencil Sketch.)

TORMEY & LEACH.—325 St. Paul Street, Baltimore.

269 Working Drawings of Building for the Hilgenberg Estate.

TRACEY & SWARTHOUT.—156 Fifth Avenue, New York.

270 Details of the Upper Stories of The Webster.

TROWBRIDGE AND LIVINGSTON.—424 Fifth Avenue, New York.

271 Elevation on Fifth Avenue, Hotel St. Regis.

272 Typical Floor Plan, Hotel St. Regis.

273 Main Lobby, Hotel St. Regis. (Photograph.)

274 Banquet Room, Hotel St. Regis. (Photograph.)

275 Main Restaurant, Hotel St. Regis. (Photograph.)

276 Tea Room, Hotel St. Regis. (Photograph.)

277 Oak Room, Hotel St. Regis. (Photograph.)

278 Fifty-Fifth Street Elevation, Hotel St. Regis. (Photograph.)

TUZO, PAUL B.—2819 Parkwood Avenue, Baltimore.

279 Rendered Rubbing. Romanesque Cap, Cloister of St. Trophine.

280 Rendered Rubbing. Romanesque Cap, Cloister of St. Trophine.

281 Rendered Rubbing. Romanesque Cap, Toulouse, France.

282 Rendered Rubbing. Romanesque Cap, Toulouse, France.

283 Rendered Rubbing. Romanesque Cap, Toulouse, France.

WARD, HENRY B.—1900 Chestnut Street, Philadelphia.

284 A Monumental Entrance to Fairmount Park, Prize Drawing, 1st
Competition for the Walter Cope Memorial Prize.

WETHERILL, HERBERT J.—328 Chestnut Street, Philadelphia.

285 Sketch for Residence, 2014 Pine Street, Philadelphia.

WHITFIELD & KING.—160 Fifth Avenue, New York.

COMPETITIVE DESIGN FOR ENGINEERING BUILDING, NEW YORK CITY.

286 Elevation.

287 Plans, Lower Floors—First to Fourth Floor.

288 Plan, Upper Floors—Fifth to Twelfth Floor.

WHITMAN, J. FRANKLIN & CO.—212 South Fifth Street, Philadelphia.

289 Mantel Reproduced in Statuary Marble for Residence, New
York City.

290 Mantel Reproduced in Statuary Marble for Residence, New
York City.

- 291 Mantel Reproduced in Statuary Marble for Residence, New York City.
- 292 Sketch Model of Bronze Door, State Capitol, Harrisburg, Penna.
- 293 Reading Desk for Church at Burlington, New Jersey.

WISE, HERBERT C.—1012 Walnut Street, Philadelphia.

- 294 A Cottage in the Tyrolese Style.

WYATT & NÖLTING.—2 East Lexington Street, Baltimore.

COMPETITIVE DESIGN FOR MCKINLEY MEMORIAL.

- 295 Plan.
- 296 Elevation.

COMPETITIVE DESIGN FOR EASTERN FEMALE HIGH SCHOOL.

- 297 First Floor Plan.
- 298 Front Elevation.
- 299 Side Elevation.



STUDY FOR STORES AND STUDIOS
BOYLSTON ST., BOSTON
WILLIAM G. RANTOUL, Boston

THE FELLOWSHIP

MIDGLEY WALTER HILL

ENVOIS OF THE FIRST HOLDER, TRAVELLING FELLOWSHIP IN ARCHITECTURE OF THE UNIVERSITY OF PENNSYLVANIA

- 300 Pavement Detail, Siena Cathedral.
- 301 Sketch, Siena.
- 302 Sketch, Siena.
- 303 Mosaic, Baptistry, Ravenna.
- 304 Capital San Vitale, Ravenna.
- 305 Choir Screen, San Petronio, Bologna.
- 306 Notre Dame, Paris.
- 307 Sketch, Padua.
- 308 Cathedral, Ely.

THE SCHOLARSHIP

WALTER W. JUDELL

SEVENTH HOLDER—JOHN STEWARDSON MEMORIAL SCHOLARSHIP
320 Walnut Street, Philadelphia.

MEASURED DRAWINGS

- 309 A Bishop's Seat in St. Lorenzo, Outside the Walls, Rome.
- 310 Problem of the Ecole des Beaux Arts, Une Salle de Pas Perdues.
- 311 Problem of the Ecole des Beaux Arts, The Corner of a Bourse.

SKETCHES

- 312 A View near the Browning Palace, Venice.
- 313 A Courtyard in Perugia.
- 314 Baptismal Font, Siena Cathedral.
- 315 The Fountain of Neptune, Bologna.
- 316 St. Giorgia in Velabro, Rome.
- 317 A Staircase in a Siena Palace.
- 318 The Arch of Titus, Rome.
- 319 St. Vitale, Venice.
- 320 Palazzo, Montecuccoli, Venice.
- 321 Interior View of St. Lorenzo, Outside the Walls, Rome.
- 322 The Giotto Tower, Florence.
- 323 The Round Temple of Bramante, Rome.
- 324 Ruins of Temple, Forum Romanum, Rome.
- 325 View of Chenonceaux.
- 326 A Baptismal Font, Siena Cathedral.
- 327 La Place de la Concorde, Paris.

A C A D E M I C W O R K

ATELIER BLAIR, VAN PELT

122 EAST TWENTY-THIRD STREET, NEW YORK

ATHERTON, H. P.

328 A Night Lodging House, Elevation.

329 A Night Lodging House, Plan.

330 A XIII. Century Pulpit.

ROBB, E. DONALD

331 A XIII. Century Pulpit.

ATELIER DONN BARBER

147 EAST FORTY-SECOND STREET, NEW YORK

BETELLE, J. O.

332 A Rostral Column.

PUCKEY, F. W.

333 A Suburban Station.

WYNKOOP, JOHN

334 A Market Cross, Esquisse Esquisse.

CORNELL UNIVERSITY, ITHACA, NEW YORK

COLLEGE OF ARCHITECTURE

SMITH, J. ANDRÉ

335 A Landing Place at a Pleasure Resort.

336 Façade for a Temple in a Mountain-side.

337 A Wayside Chapel (a ten hour Sketch).

TISSINGTON, RICHARD A.

338 A Government Building for the Entertainment of Guests of State. (Elevation.)

339 A Government Building for the Entertainment of Guests of State. (Plan.)

PENNSYLVANIA MUSEUM AND SCHOOL OF
INDUSTRIAL ART

BROAD AND PINE STREETS, PHILA.

ANDERSON, CHARLES B.

340 Design for a Residence.

DORSEY, L. M. JR.

341 Design for an Orphanage.

DREXEL INSTITUTE, DEPARTMENT OF ARCHI-
TECTURE, PHILADELPHIA

WINTER, ROBERT C.

342 Symphony Hall, Front Elevation.

UNIVERSITY OF PENNSYLVANIA, SCHOOL OF
ARCHITCTURE, PHILADELPHIA

ADAMS, A. M.

343 An Art Museum.

GILL, A. B.

344 A County Court House.

HIBBS, H. C.

345 A Frontispiece.

HOWELL, CARL E.

346 A Tennis Club. (Elevation.)

347 A Tennis Club. (Plan.)

WRIGHT, M. E.

348 A Staircase in Front of a Museum.

WASHINGTON UNIVERSITY

COLLEGE OF ARCHITECTURE, ST. LOUIS, MO.

EWALD, RAYMOND

349 A Composition

KOLB, FRED. J.

350 An Army and Navy Monument.

SWALES, FRANCIS S.

351 An Establishment for an Automobile Club. (Awarded Traveling Scholarship.)

T SQUARE CLUB ATELIER

1204 CHANCELLOR STREET, PHILADELPHIA

DUNLAP, M. EDMUNDS

352 A Gallery Between Two Buildings.

ERSKINE, RICHARD

353 A XIII. Century Pulpit.

GROBEN, WILLIAM E.

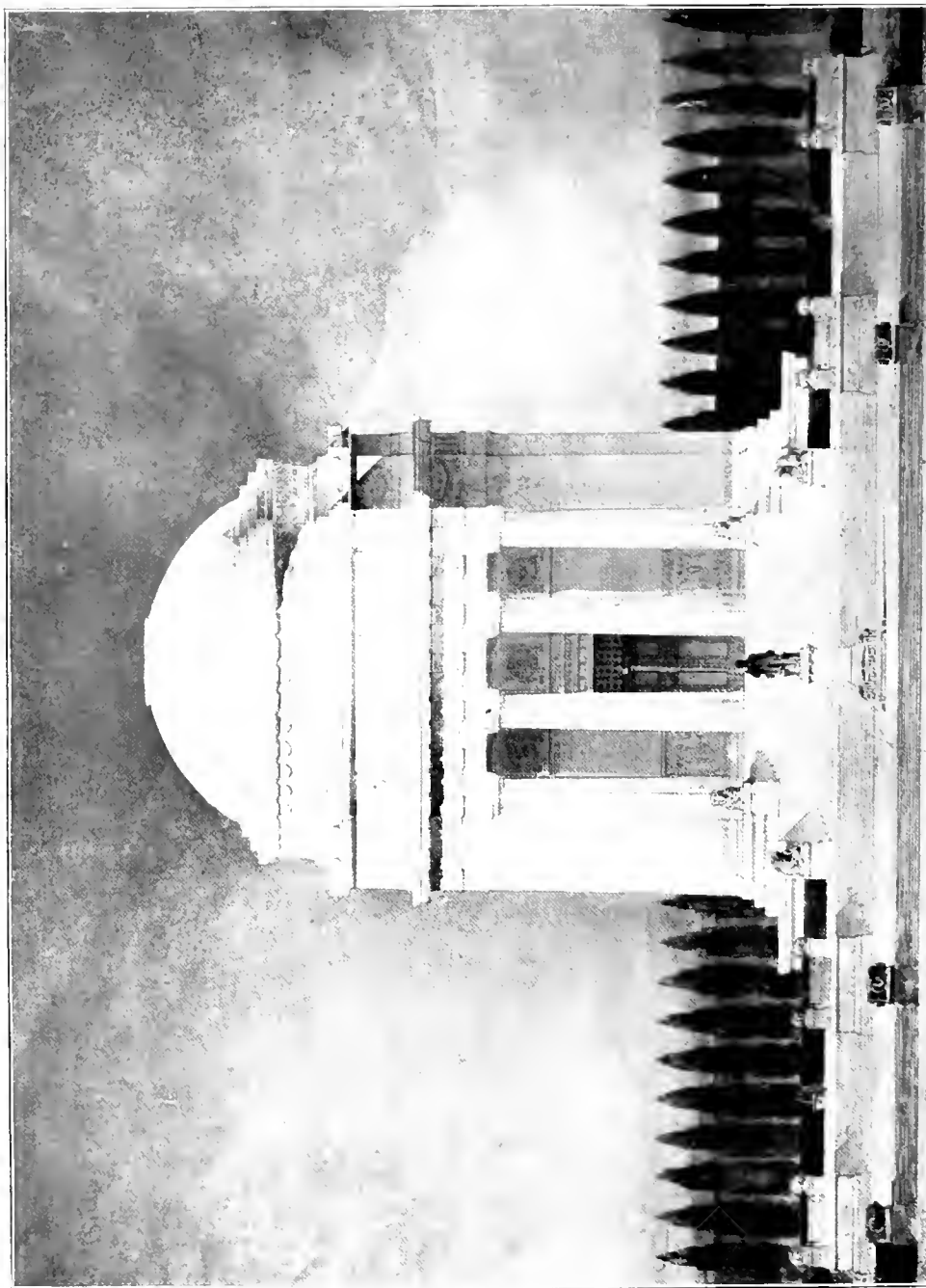
354 A Theatre in a Private Residence. (Second Medal Beaux Art Society.)

YARDLEY, E. H.

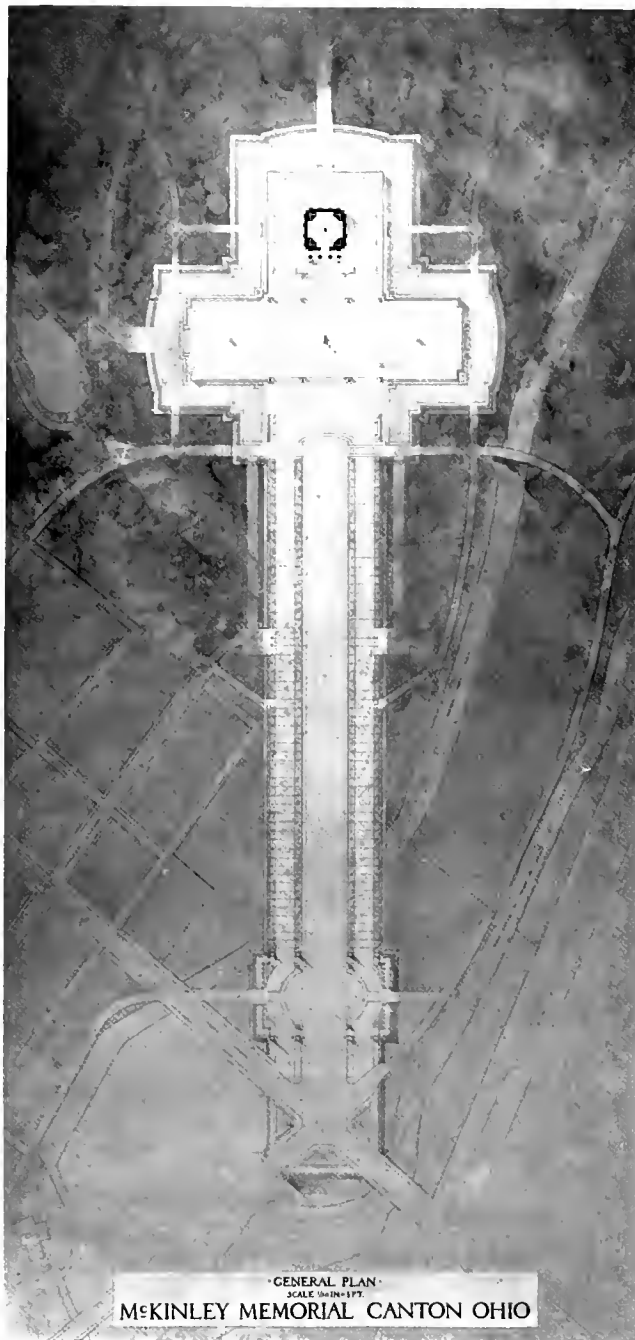
355 A Night Lodging House.



THE APPROACH FROM THE RIVER
U. S. MILITARY ACADEMY, WEST POINT, N. Y.
Cram, Goodhue & Ferguson, Architects, New York

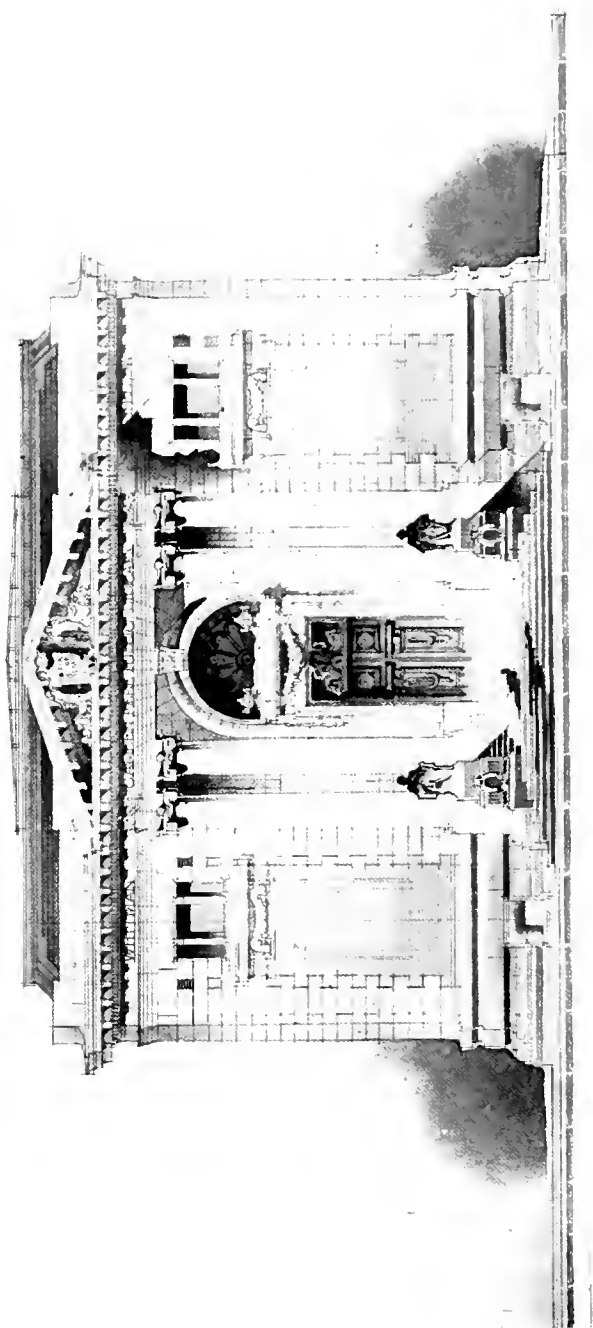


McKINLEY MEMORIAL, CANTON, OHIO
CASS GILBERT, Architect, New York, N. Y.



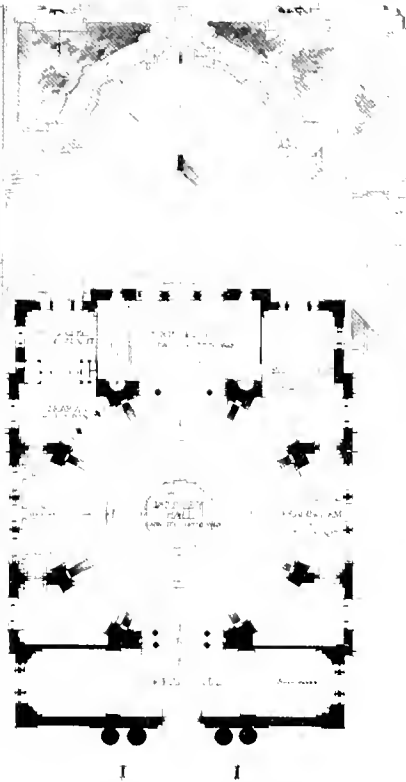
GENERAL PLAN
SCALE 1/8"=1 FT.
McKINLEY MEMORIAL CANTON OHIO

McKINLEY MEMORIAL, CANTON, OHIO.—GENERAL PLAN
CASS GILBERT, Architect, New York



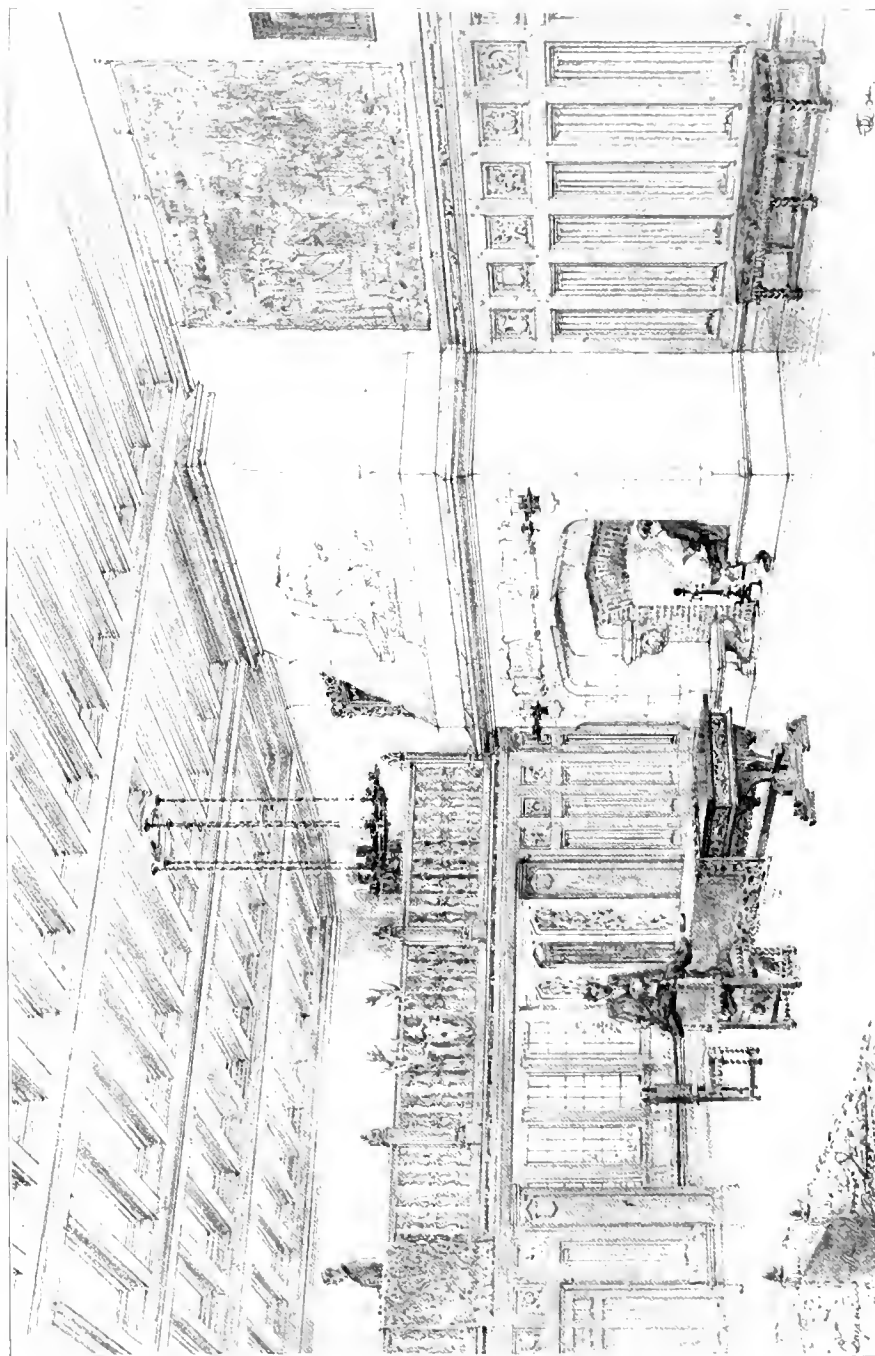
CAMDEN FREE PUBLIC LIBRARY—ELEVATION
HERBERT D. HALE, Architect; HENRY G. MORSE, Associate, New York

CAMDEN FREE PUBLIC LIBRARY COMPETITION

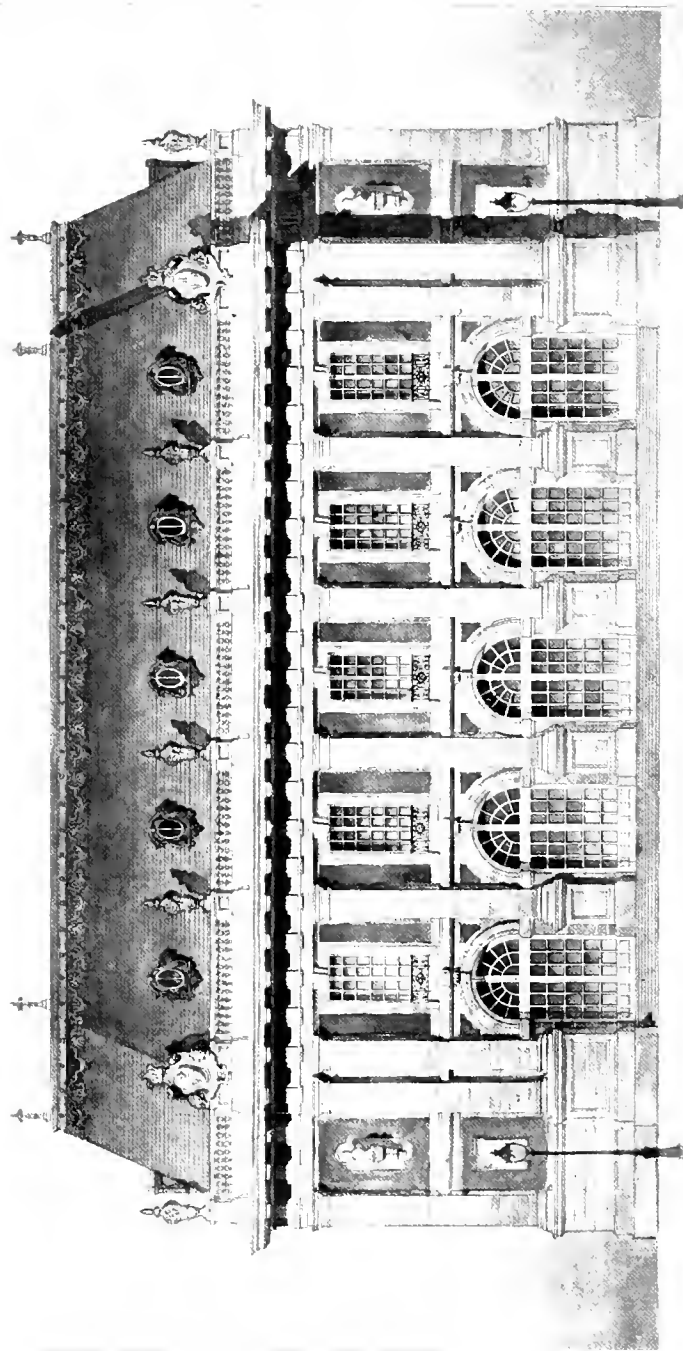


PLAN OF MAIN FLOOR
SCALE 1/8" = 1'-0"

CAMDEN FREE PUBLIC LIBRARY—PLAN
HERBERT D. HALE, Architect; HENRY G. MORSE, Associate, New York



70 HALL, PRINCETON UNIVERSITY
B. W. MORRIS, JR., Architect, New York



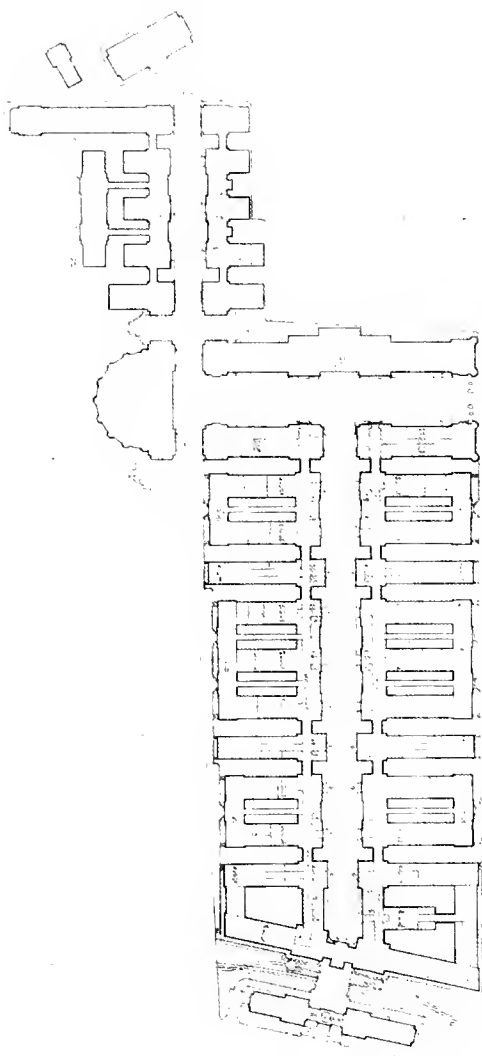
Engraving by H. G. Wood

UN HOTEL DES CHAMBRES SYNDICALES
FRANK LEE BODINE, Philadelphia



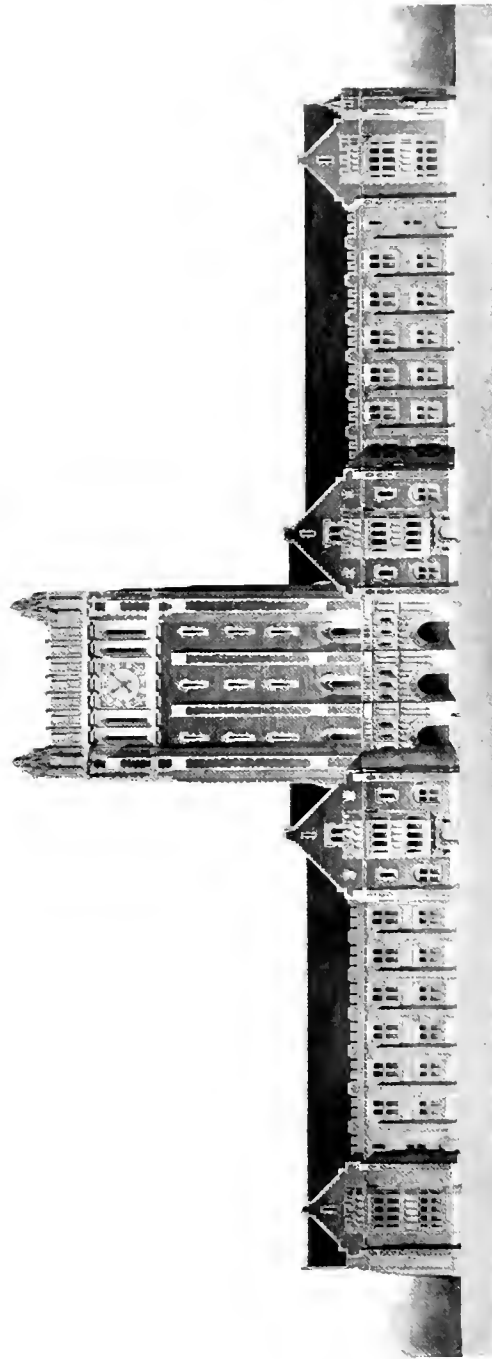
COMPETITION OF THE CARNEGIE TECHNICAL SCHOOLS OF PITTSBURGH, PENNA.
BIRDS' EYE PERSPECTIVE

George B. Post & Sons, Architects, New York

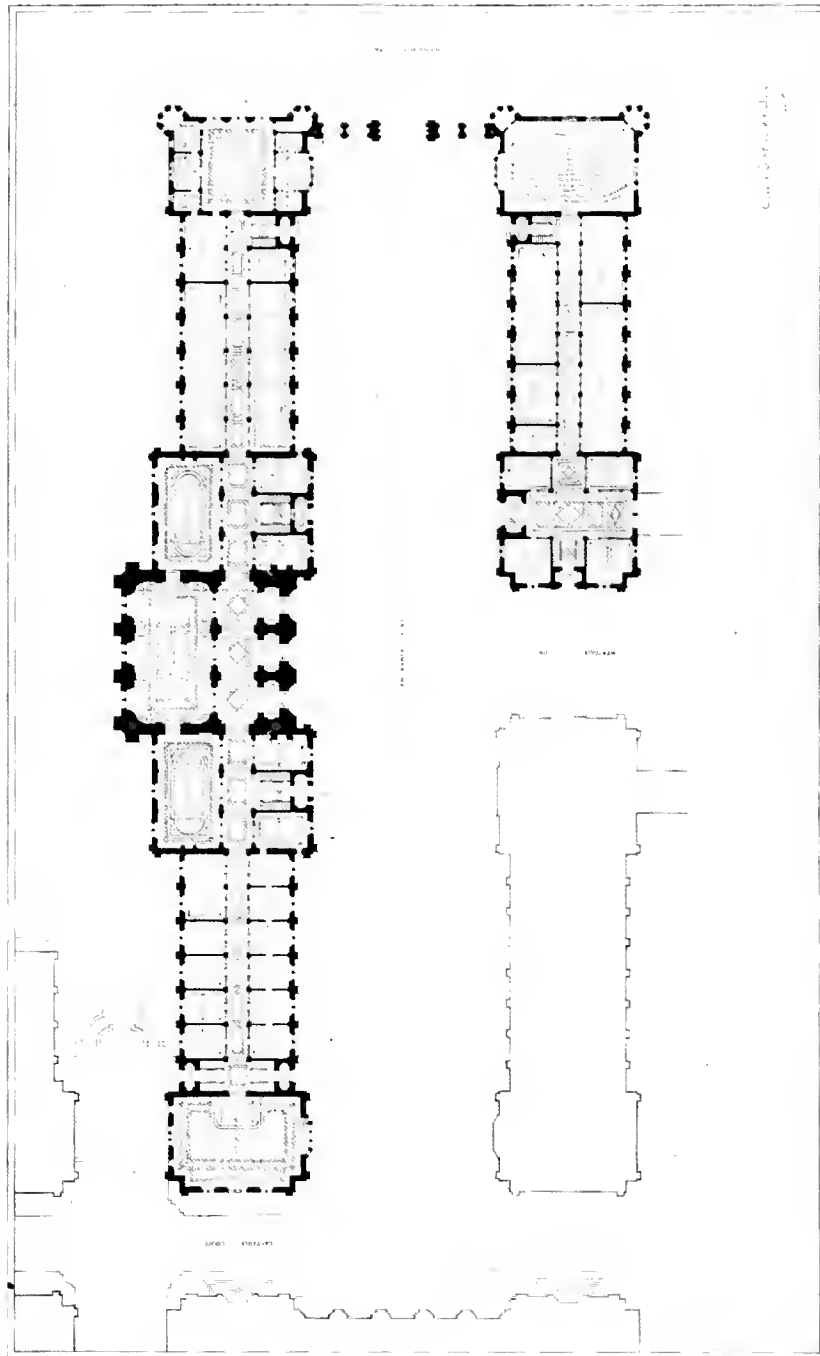


COMPETITION OF THE CARNEGIE TECHNICAL SCHOOLS OF PITTSBURGH, PENNA.
BLOCK PLAN

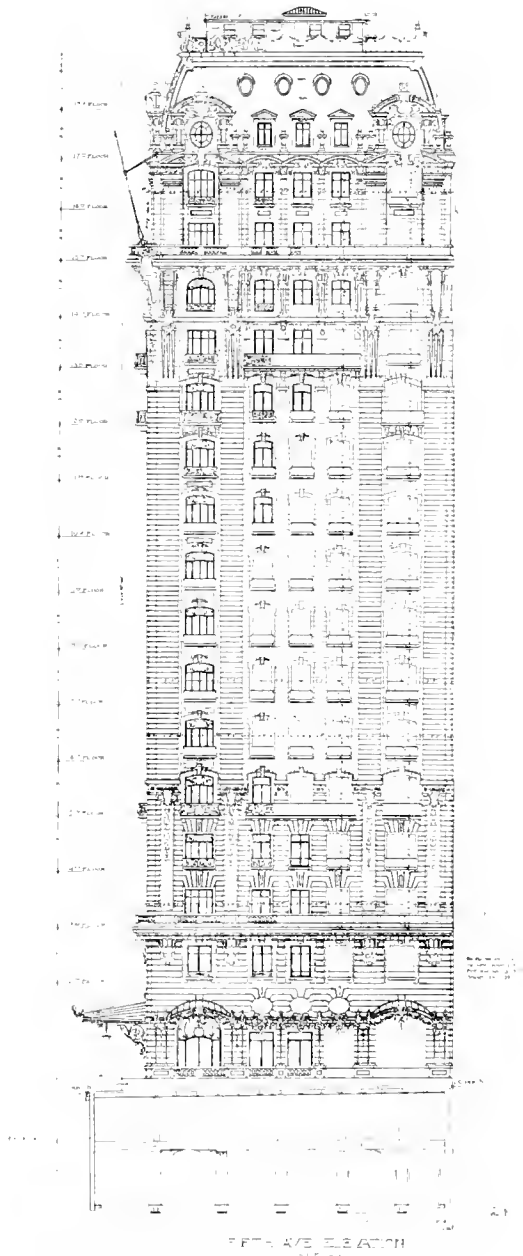
George B. Post & Sons, Architects, New York



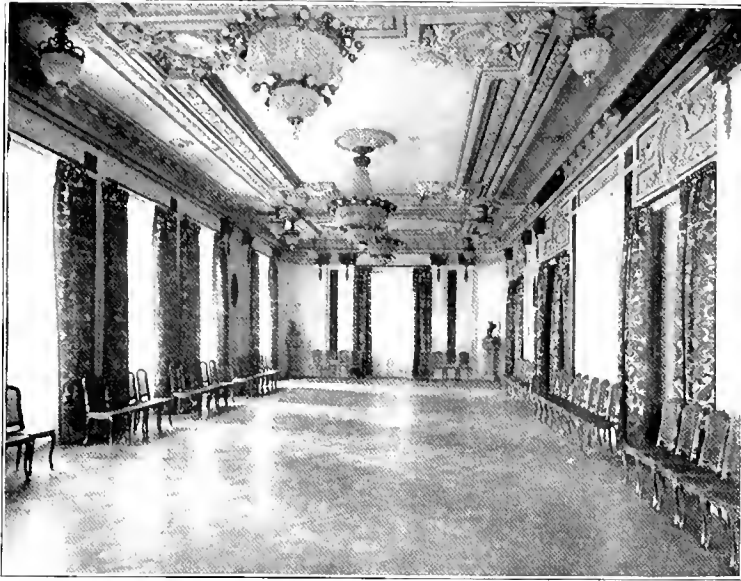
COMPETITION OF THE CARNEGIE TECHNICAL SCHOOLS OF PITTSBURGH, PENNA.
ADMINISTRATION GROUP, PRINCIPAL BUILDING
GEORGE B. POST & SONS, Architects, New York



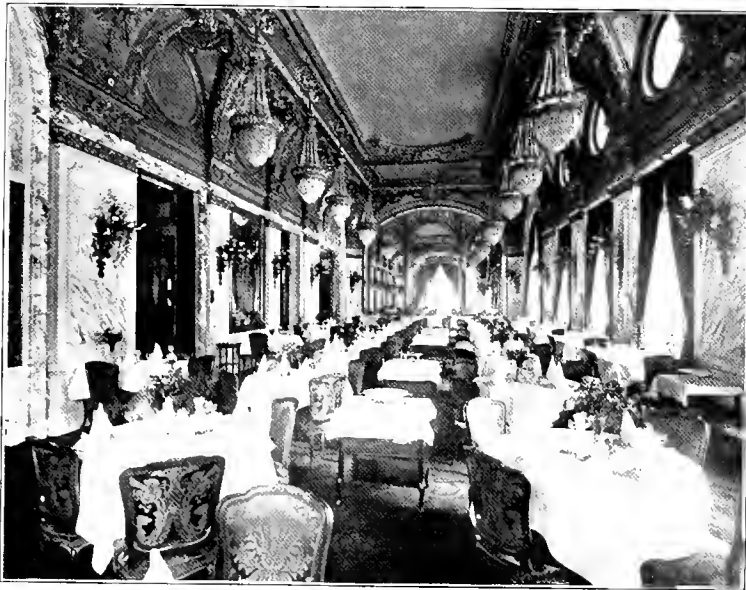
COMPETITION OF THE CARNEGIE TECHNICAL SCHOOLS OF PITTSBURGH, PENNA.
 FIRST FLOOR PLANS, ADMINISTRATION GROUP
 GEORGE B. POST & SONS, Architects, New York



HOTEL ST. REGIS, FIFTH AVENUE, NEW YORK
TROWBRIDGE & LIVINGSTON, Architects, New York



BANQUET ROOM, HOTEL, ST. REGIS, NEW YORK
TROWBRIDGE & LIVINGSTON, Architects, New York



HOTEL ST. REGIS—MAIN RESTAURANT
TROWBRIDGE & LIVINGSTON, Architects, New York



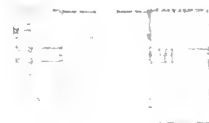
GYMNASIUM, UNIVERSITY OF PENNSYLVANIA
 FRONT FACING FRANKLIN FIELD
 FRANK MILES DAY & BRO., Architects, Philadelphia



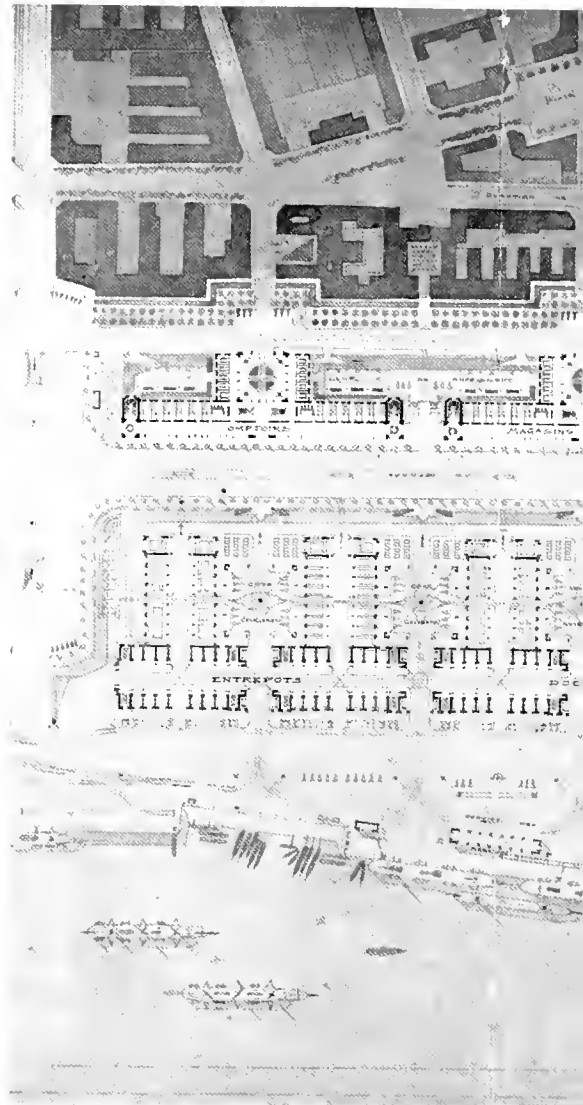
GYMNASIUM, UNIVERSITY OF PENNSYLVANIA
 FRONT FACING THIRTY-THIRD STREET
 FRANK MILES DAY & BRO., Architects, Philadelphia



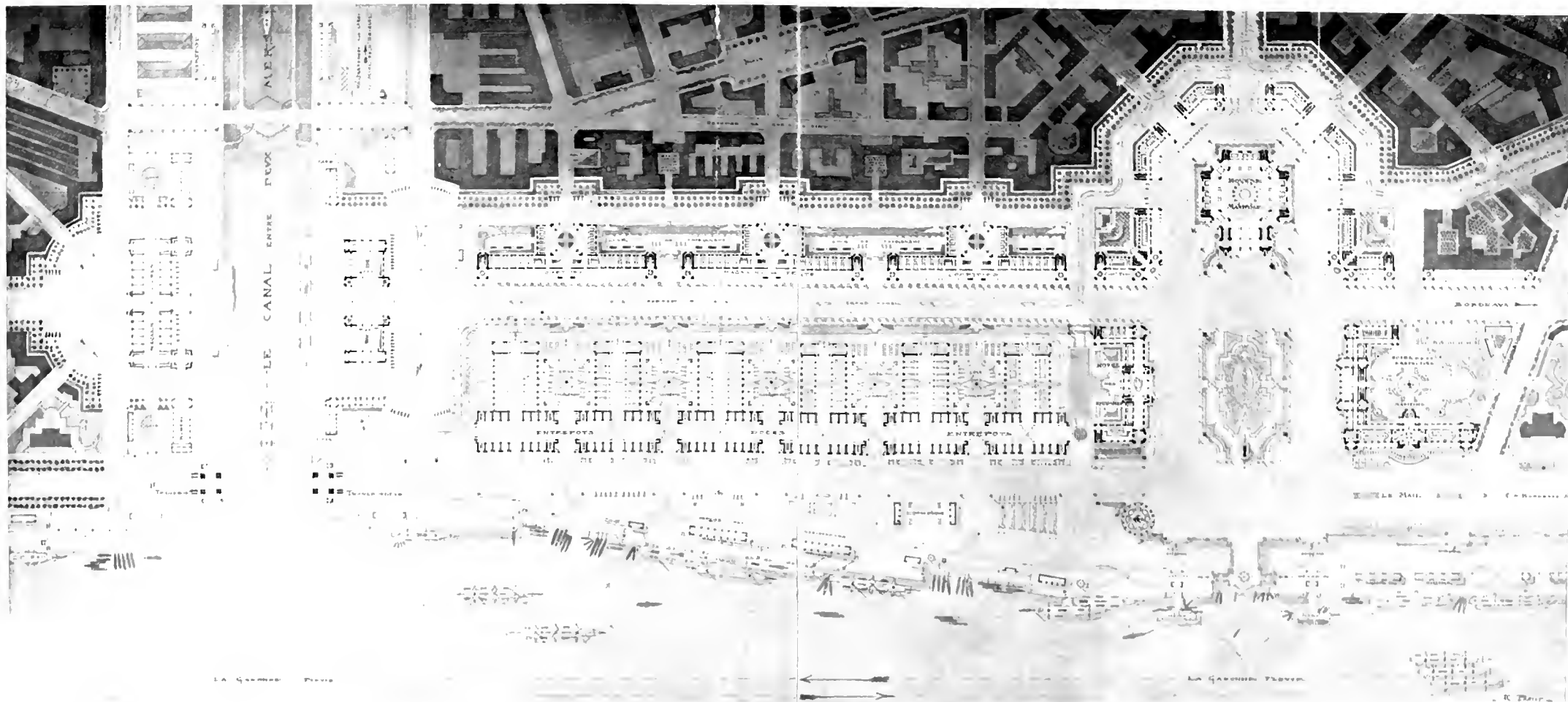
AETNA BUILDING, HARTFORD, CONN.—FRONT ELEVATION
B. W. MORRIS, JR., Architect, New York



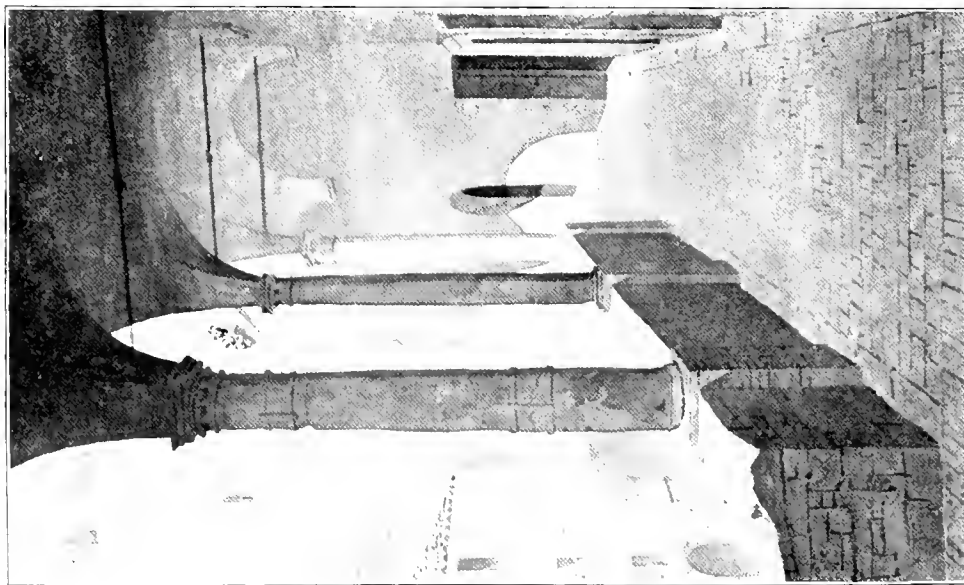
PROPOSED COUNTRY PLACE AT BRYN MAWR, PENNA.
CHURCHMAN & THOMAS, Architects, Philadelphia



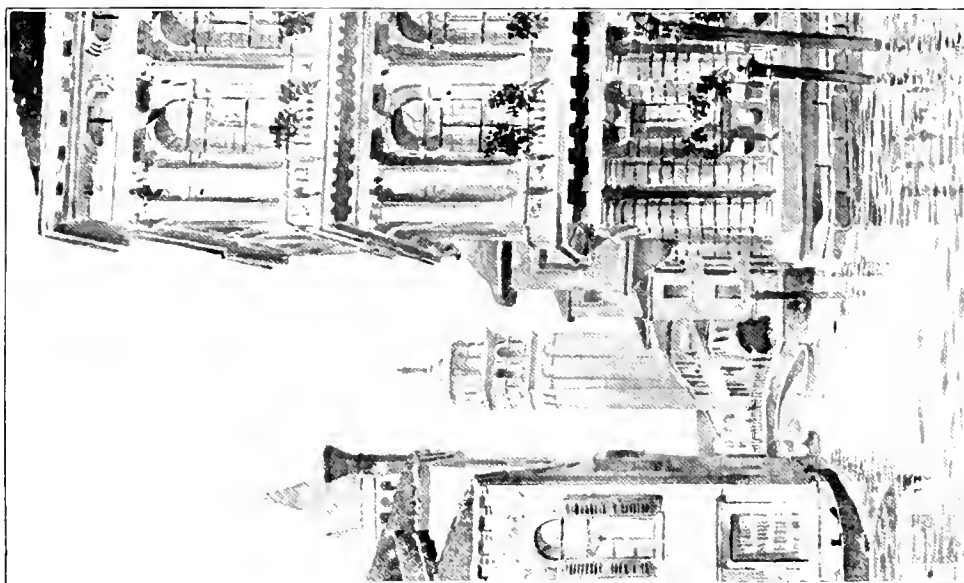
SKETCH PLAN FOR A C
MAURICE J. PRE



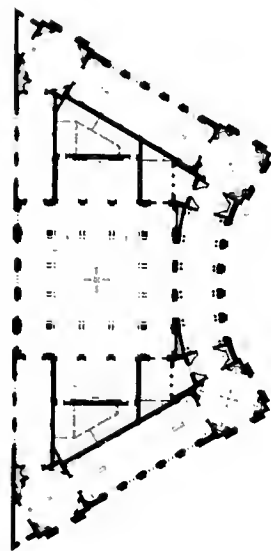
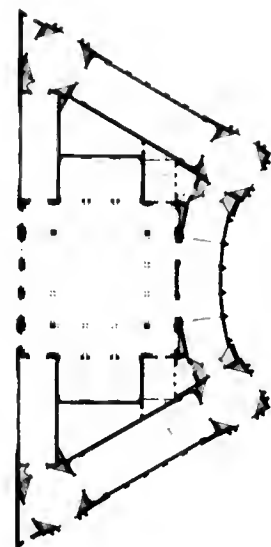
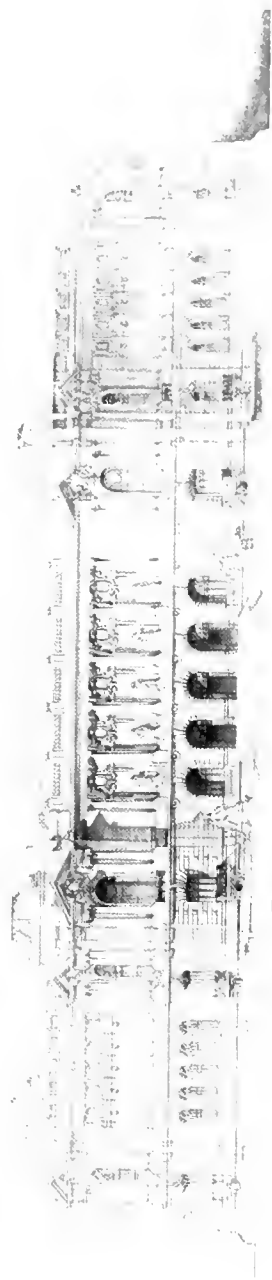
SKETCH PLAN FOR A CANAL BETWEEN TWO SEAS
 MAURICE J. PRÉVOST, Ithaca, New York

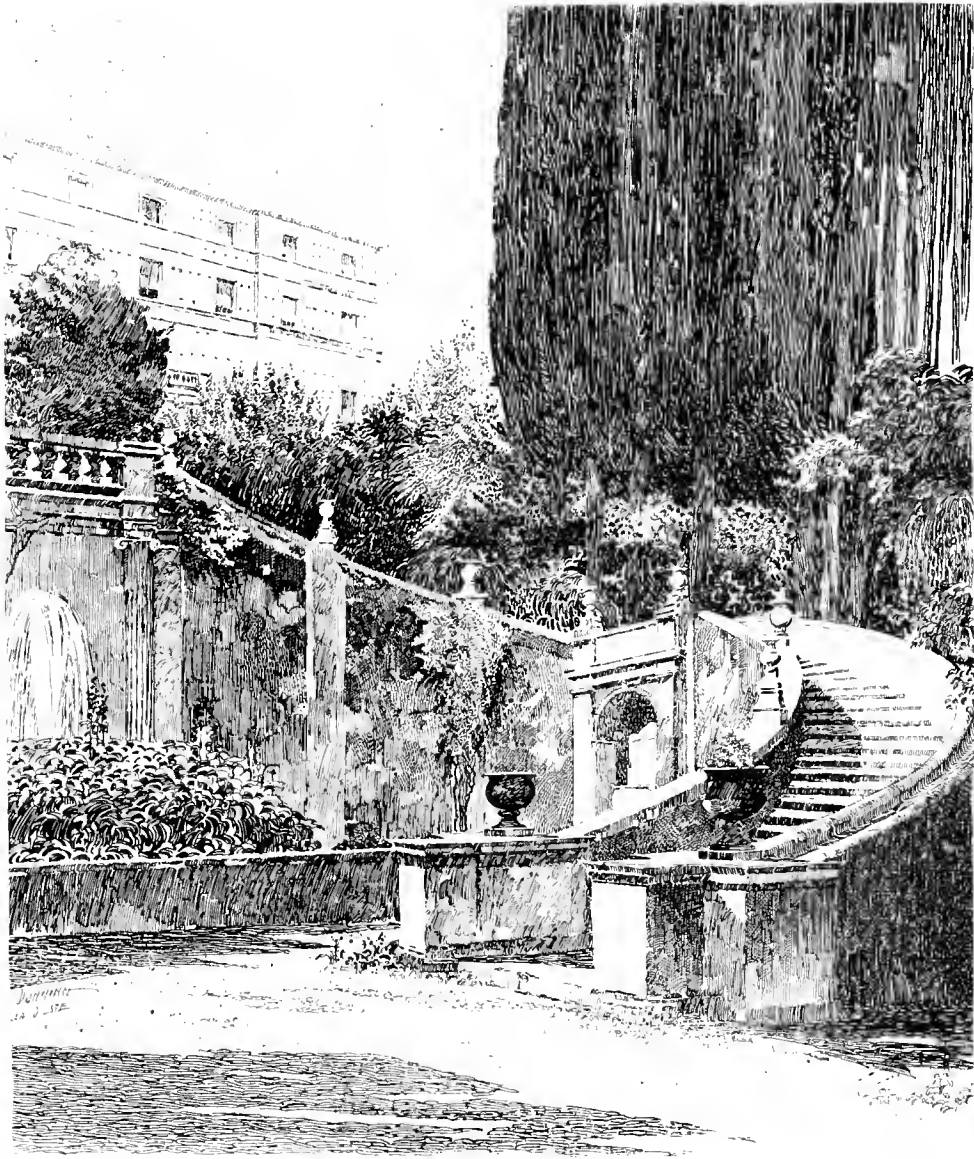


A COURTYARD IN PERUGIA
WALTER W. JUDELL, Philadelphia

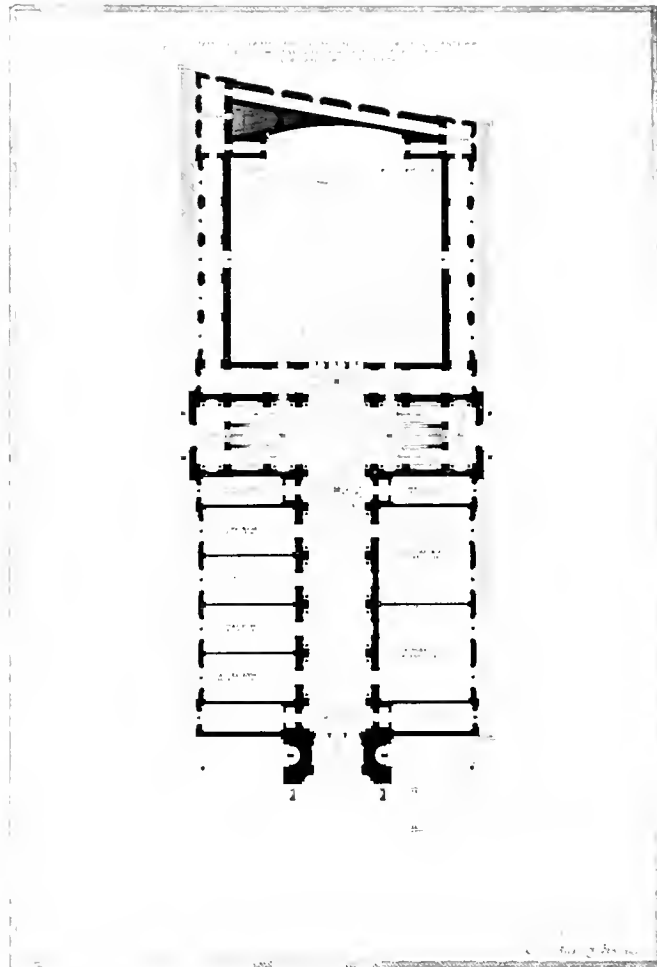


A VIEW NEAR THE BROWNING PALACE, VENICE
WALTER W. JUDELL, Philadelphia

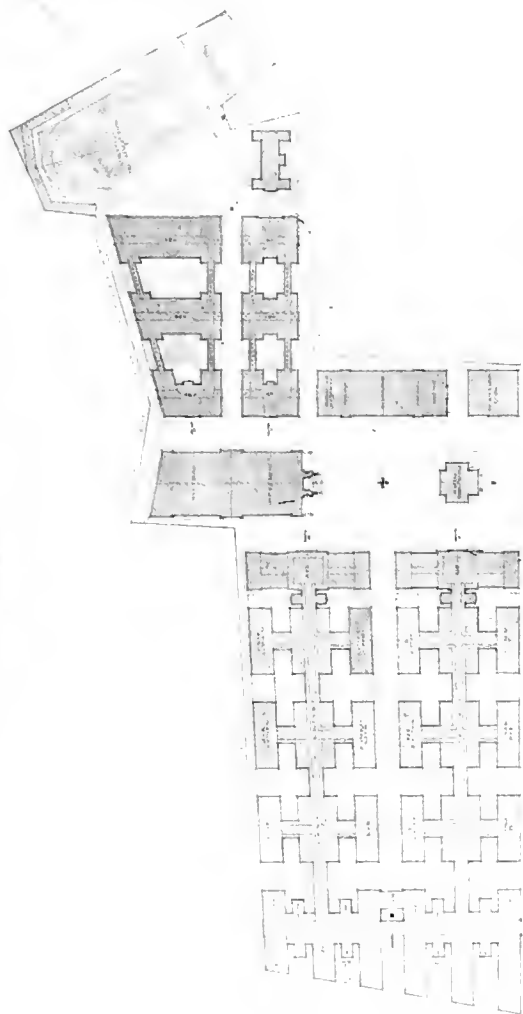




GARDEN STEPS, VILLA D'ESTE
N. MAX DUNNING, Chicago

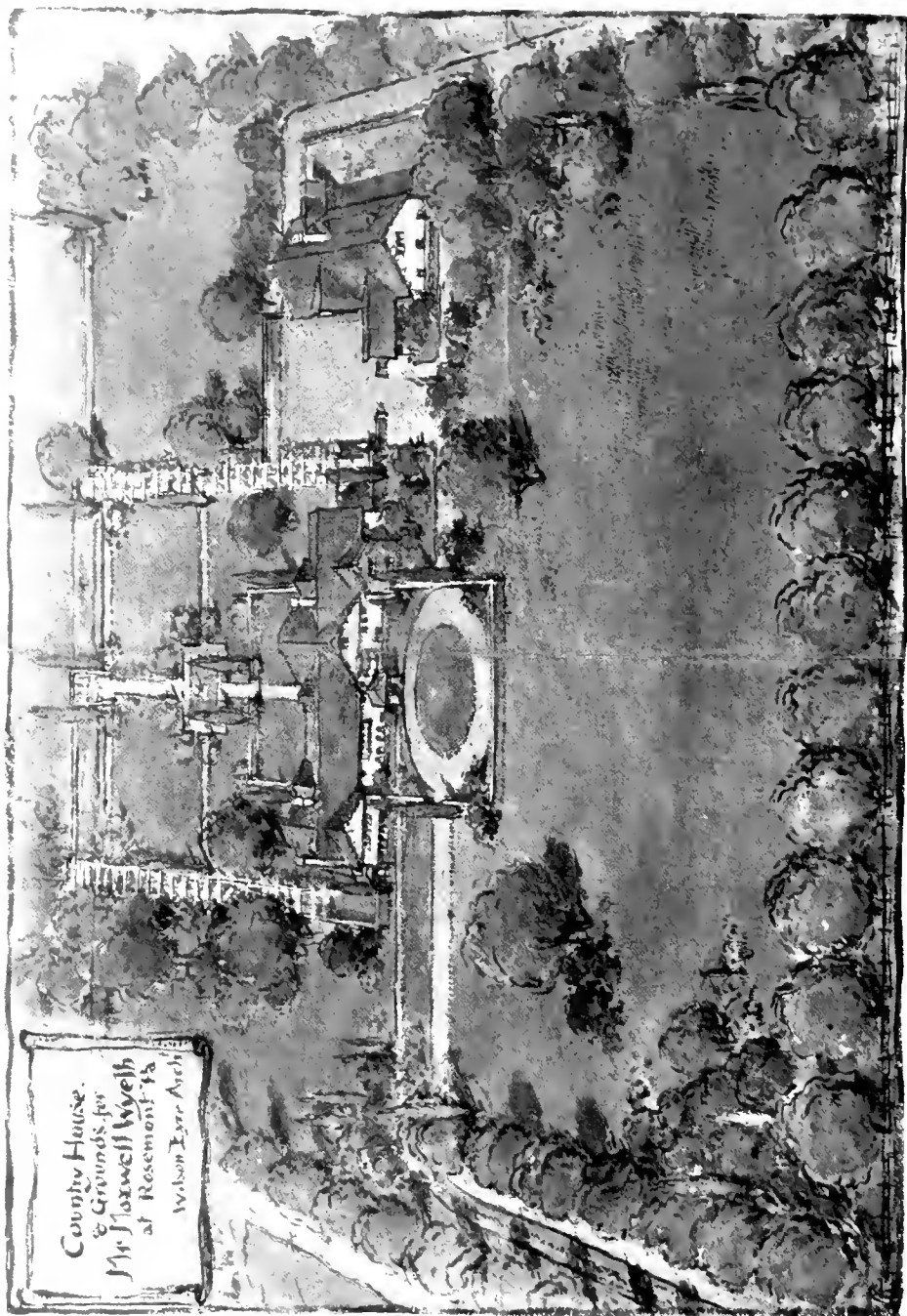


COMPETITION OF THE CARNEGIE TECHNICAL SCHOOLS OF PITTSBURGH, PENNA.
 PLAN OF AUDITORIUM
 NEWMAN & HARRIS, Architects, Philadelphia

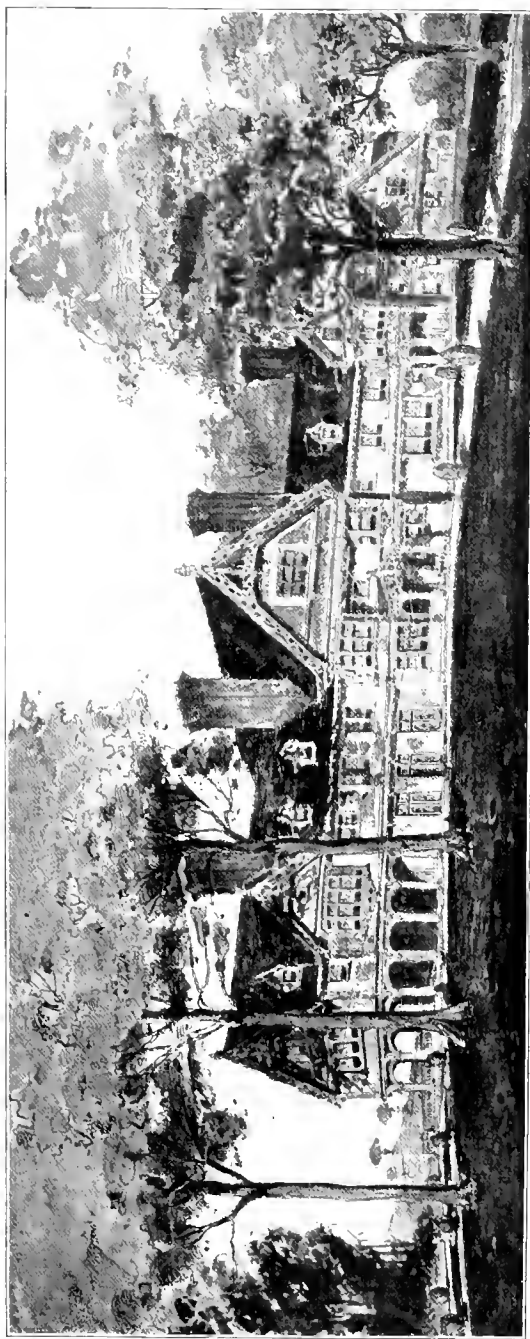


COMPETITION OF THE CARNEGIE TECHNICAL SCHOOLS OF PITTSBURGH, PENNA.
BLOCK PLAN

NEWMAN & HARRIS, Architects, Philadelphia



HOUSE, STABLE AND GROUNDS OF MR. MAXWELL WYETH, ROSEMONT, PENNA.
 WILSON EYRE, Architect, Philadelphia



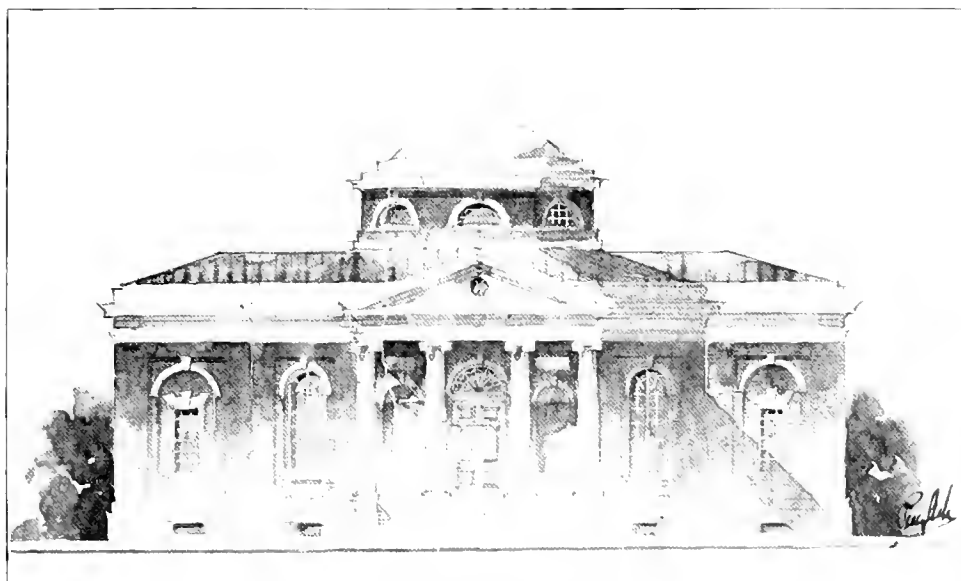
SKETCH FOR COUNTRY HOUSE AT NASSAU, L. I.
WILLIAM A. BORING, Architect, New York



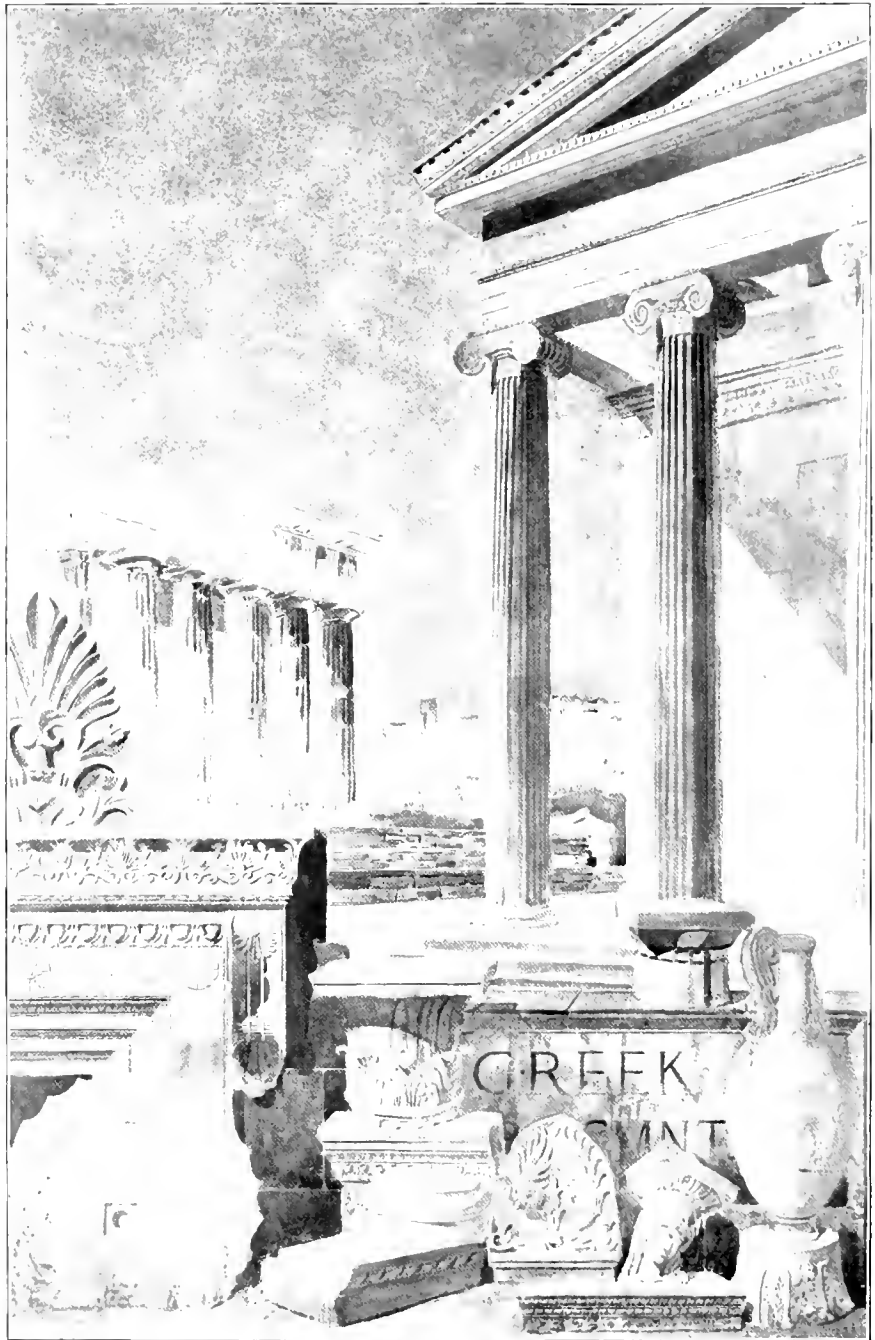
SKETCH OF THE LAND TITLE BUILDING, PHILADELPHIA
JOHN J. DULL, Philadelphia



TEACHERS' DORMITORY
 PENNSYLVANIA TRAINING SCHOOL, FOR FEEBLE MINDED CHILDREN,
 ELWYN, PENNSYLVANIA
 WALTER SMEDLEY, Architect, Philadelphia

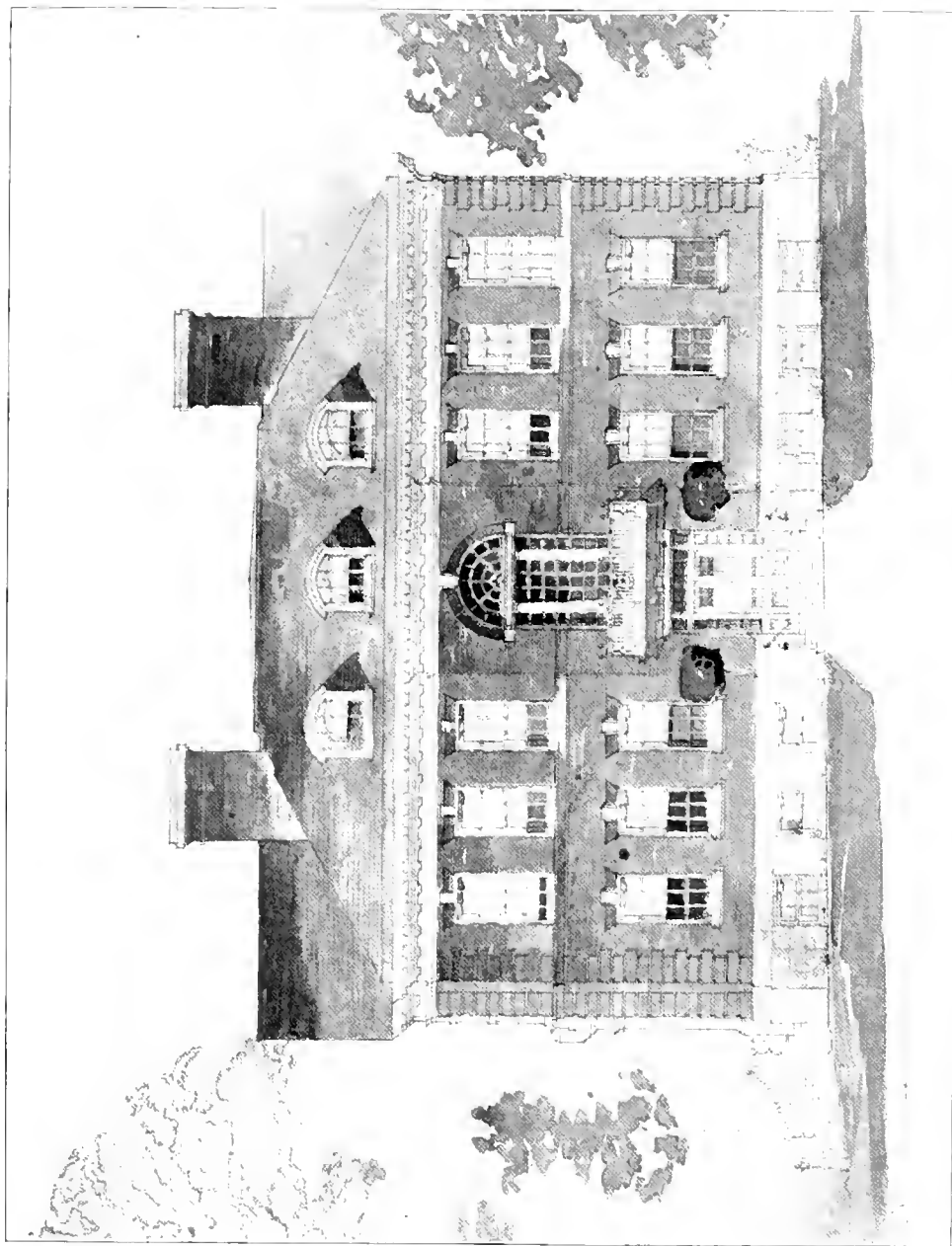


STUDY FOR UNITED STATES POST OFFICE, CHARLOTTESVILLE, V.A.
 J. K. TAYLOR, Supervising Architect; Percy Ash, Designer



A COMPOSITION

RAYMOND EWALD, Washington University Architectural Department



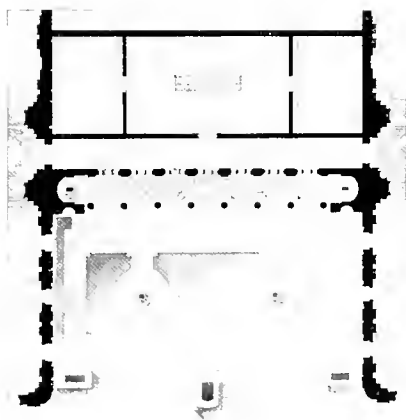
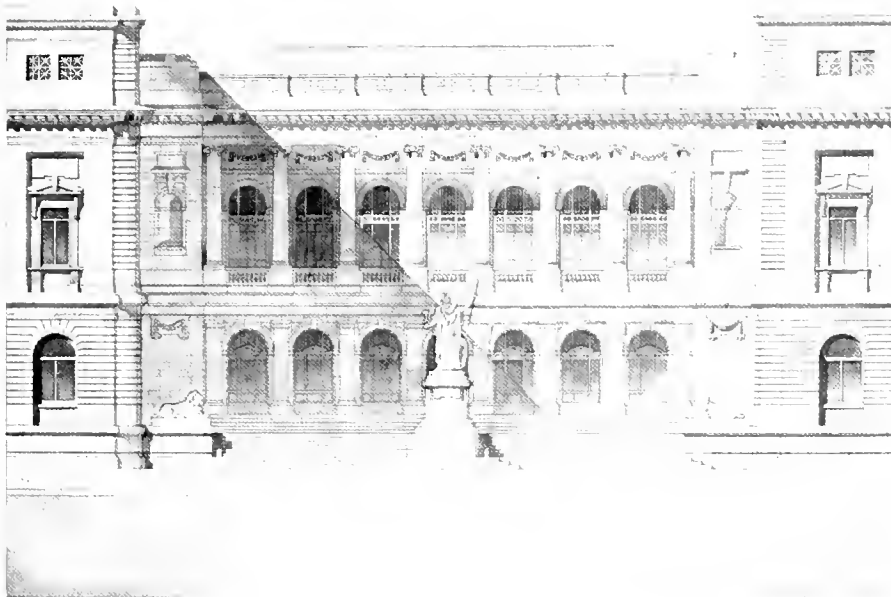
THE JAMES A. WELSH SCHOOL, NORRISTOWN, PENNA.
NEWMAN & HARRIS, Architects, Philadelphia



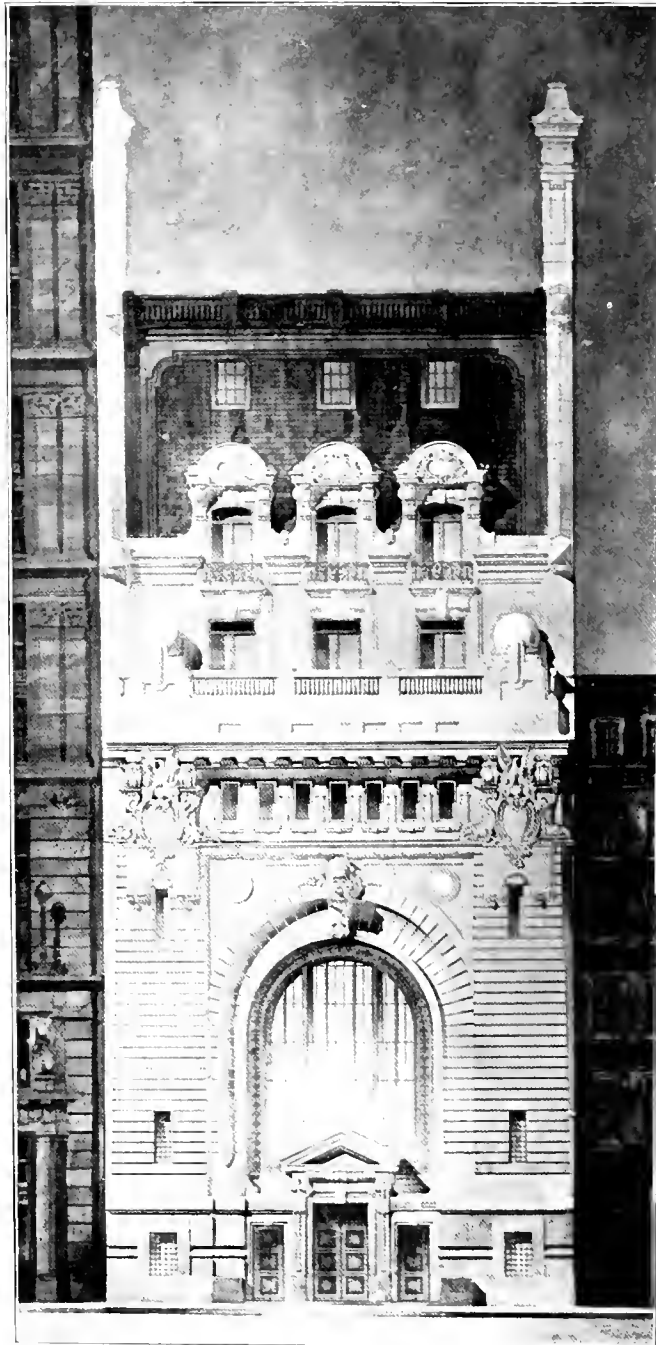
SKETCH FOR HOUSE AT HAVERFORD, PENNSYLVANIA
MORRIS & VAUX, Architects, Philadelphia, Pa.



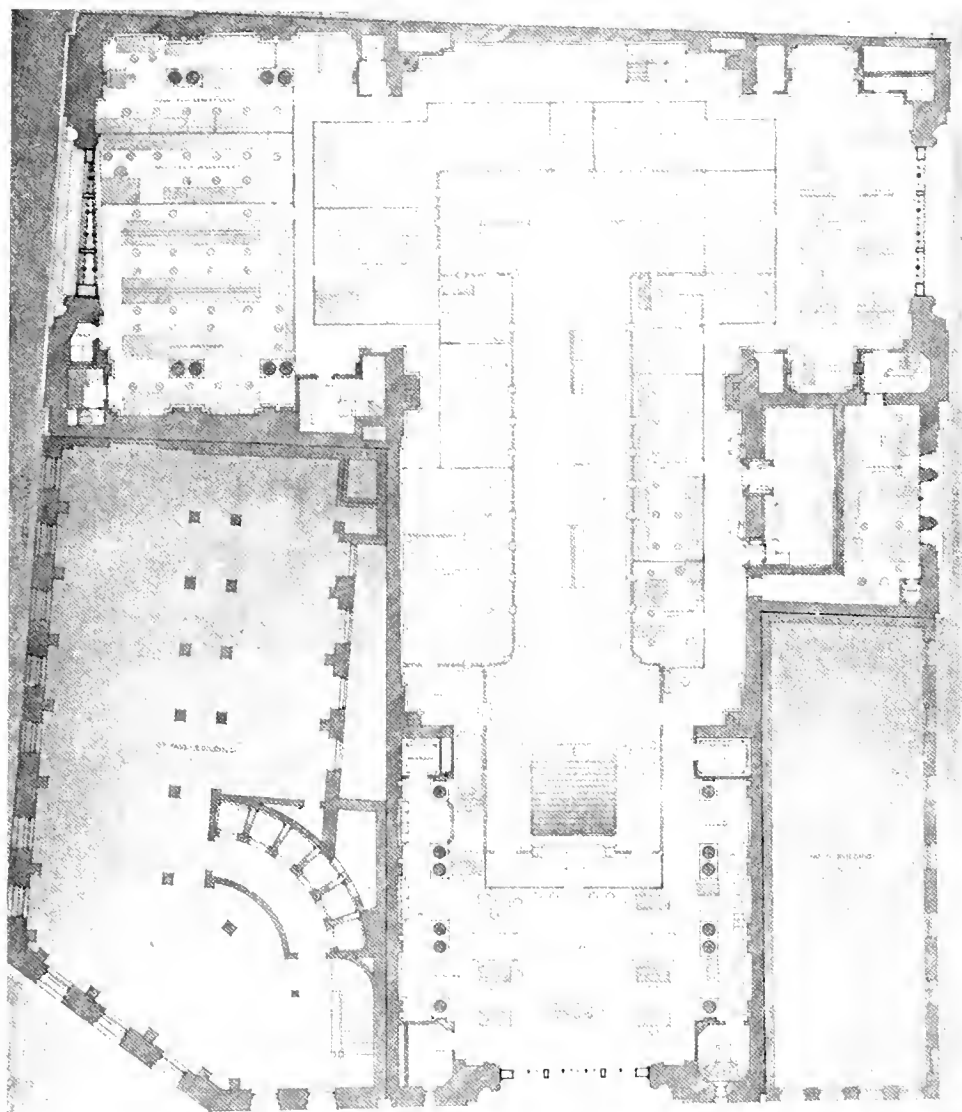
COTTAGE AT QUOQUE, L. I.
ALBERT KELSEY, Architect, Philadelphia



A GALLERY BETWEEN TWO BUILDINGS
 MENTION BEAUX ARTS SOCIETY
 M. EDMONDS DONLAP, T Square Club Atelier



NATIONAL PARK BANK—FACADE ON BROADWAY
DONN BARRER, Architect, New York



SECTION 1
THE NATIONAL PARK BANK—NYC
BANKING FLOOR PLAN

SCALE 1/4" IN 1' 0"
DONN BARBER ARCHT. 245 E 24th ST. NYC

Handwritten signature

NATIONAL PARK BANK—PLAN OF BANKING FLOOR
DONN BARBER, Architect, New York

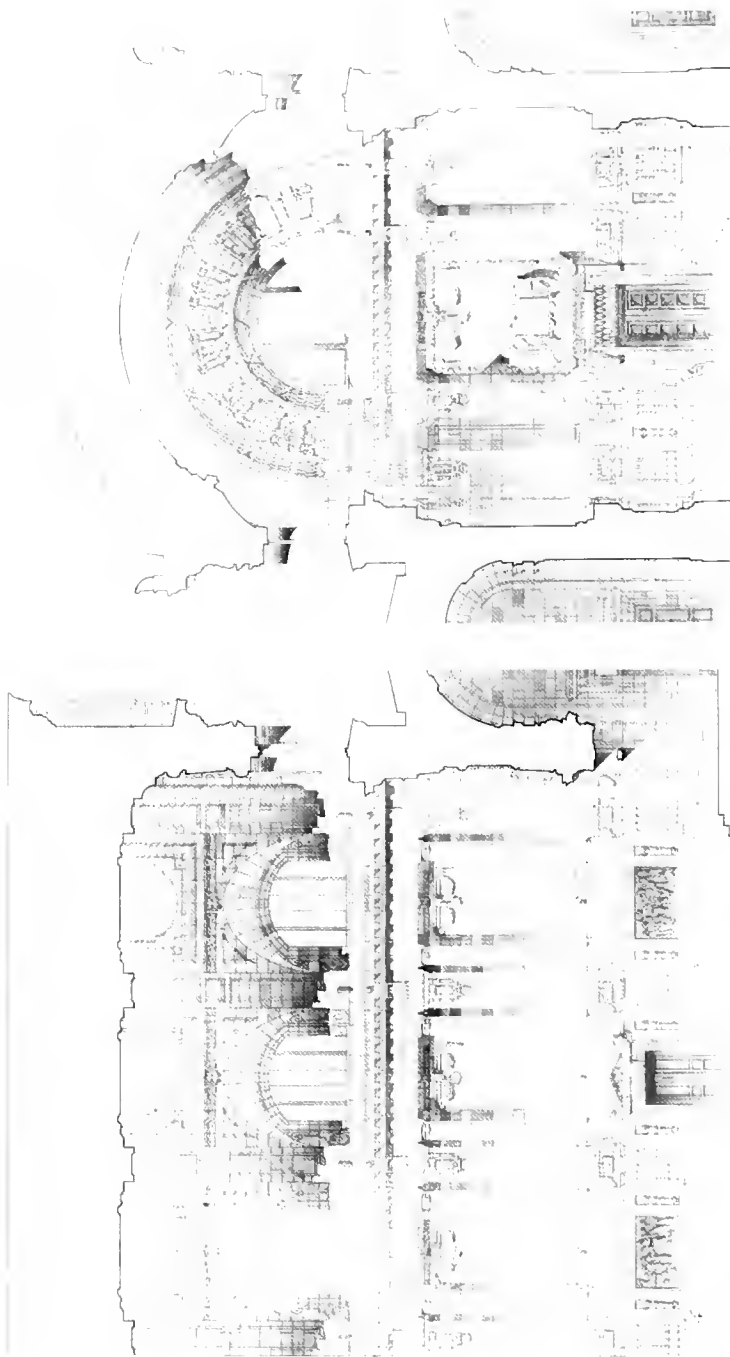


WELLS FARGO BUILDING, 51 BROADWAY, NEW YORK
B. W. MORRIS, JR., Architect, New York

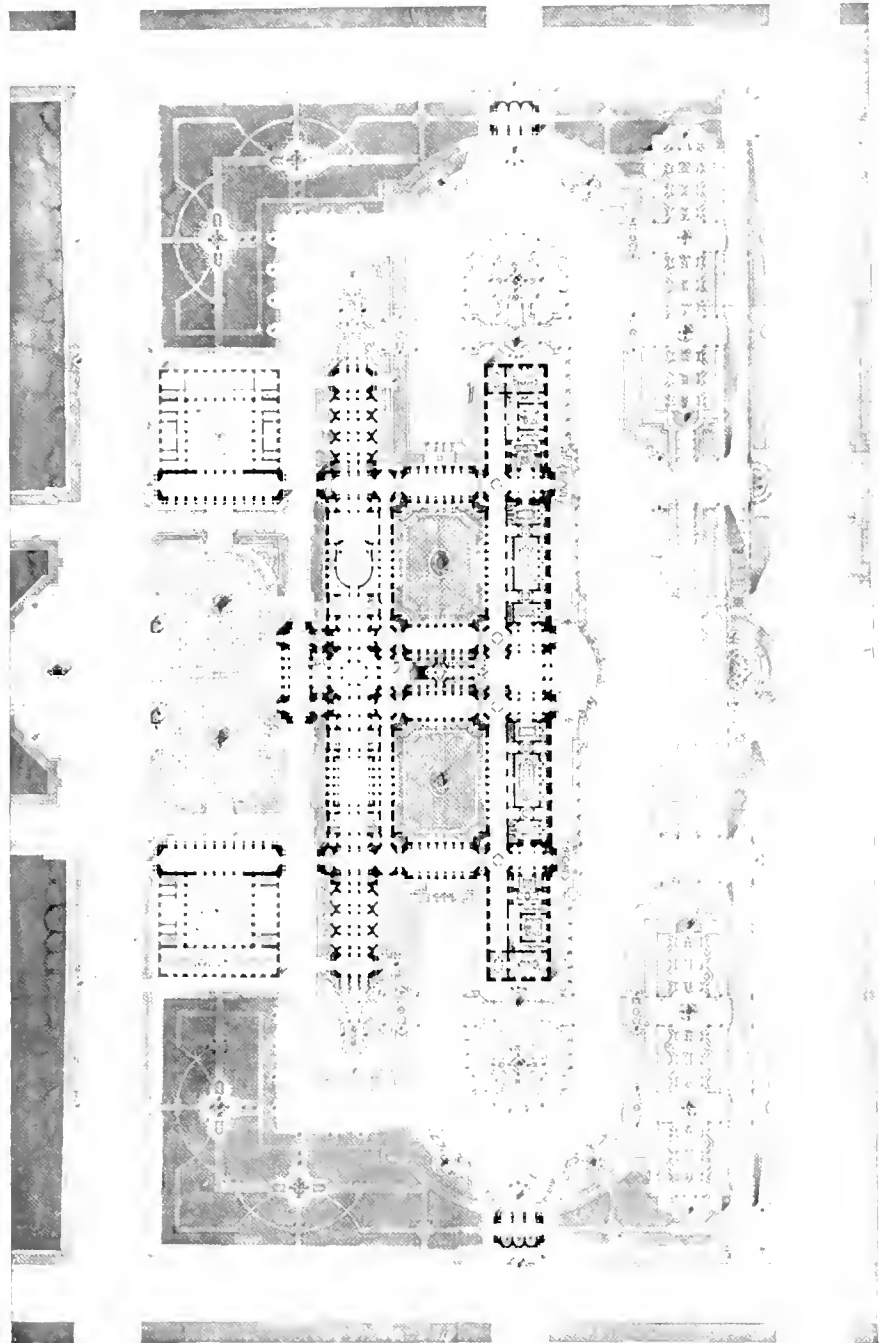


Pulpit: Church: Thirteenth: Century

A XIII. CENTURY PULPIT
MENTION BEAUX ARTS SOCIETY
E. DONALD ROBB, Architect Blair Van Pelt, New York, N. Y.



UNE SALLE DE PAS PERDUES
 PROBLEM OF THE ÉCOLE DES BEAUX-ARTS
 WALTER W. JUDELL, Philadelphia



A GOVERNMENT BUILDING FOR THE ENTERTAINMENT OF GUESTS OF STATE
PLAN

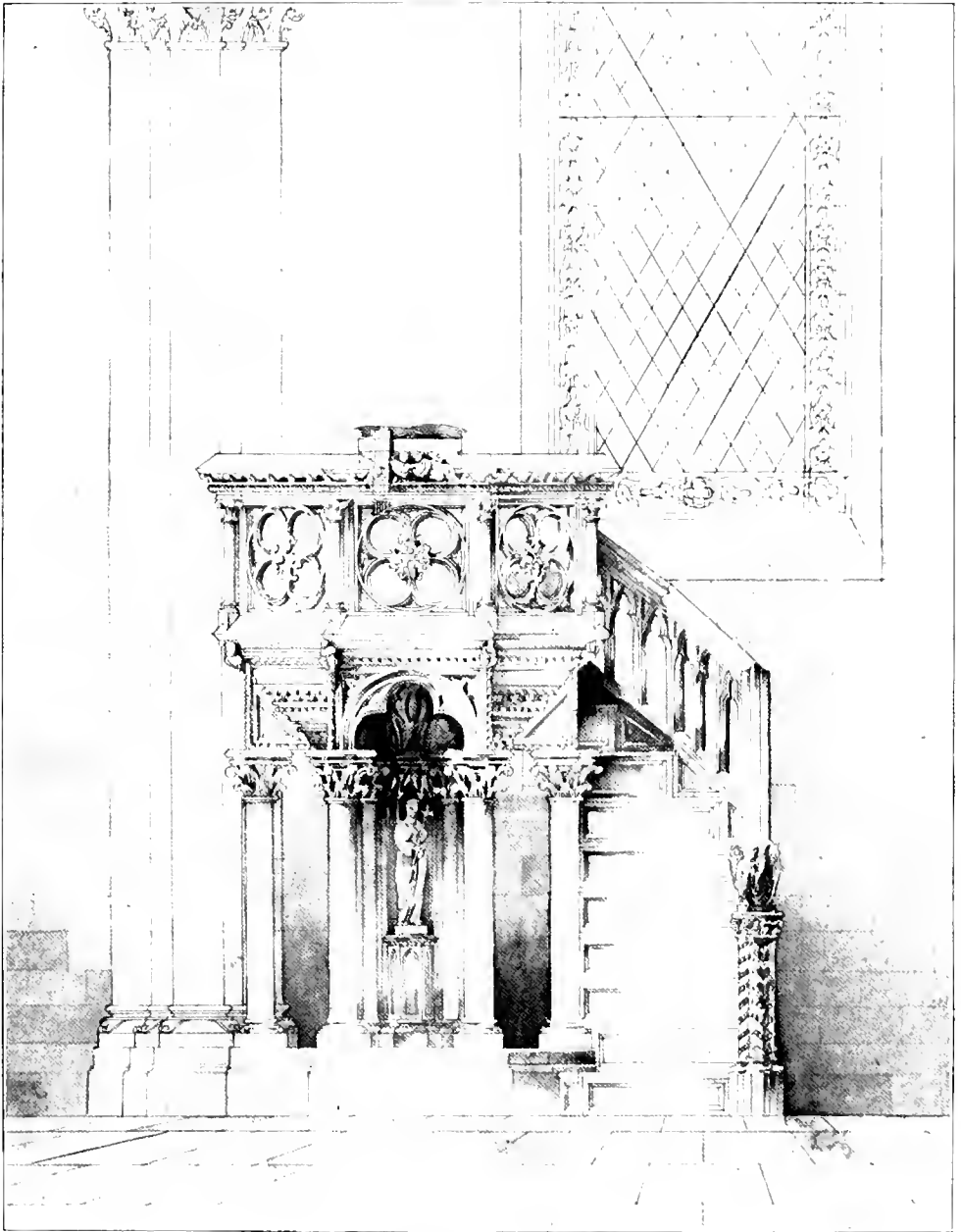
RICHARD A. TISSINGTON, Cornell University College of Architecture



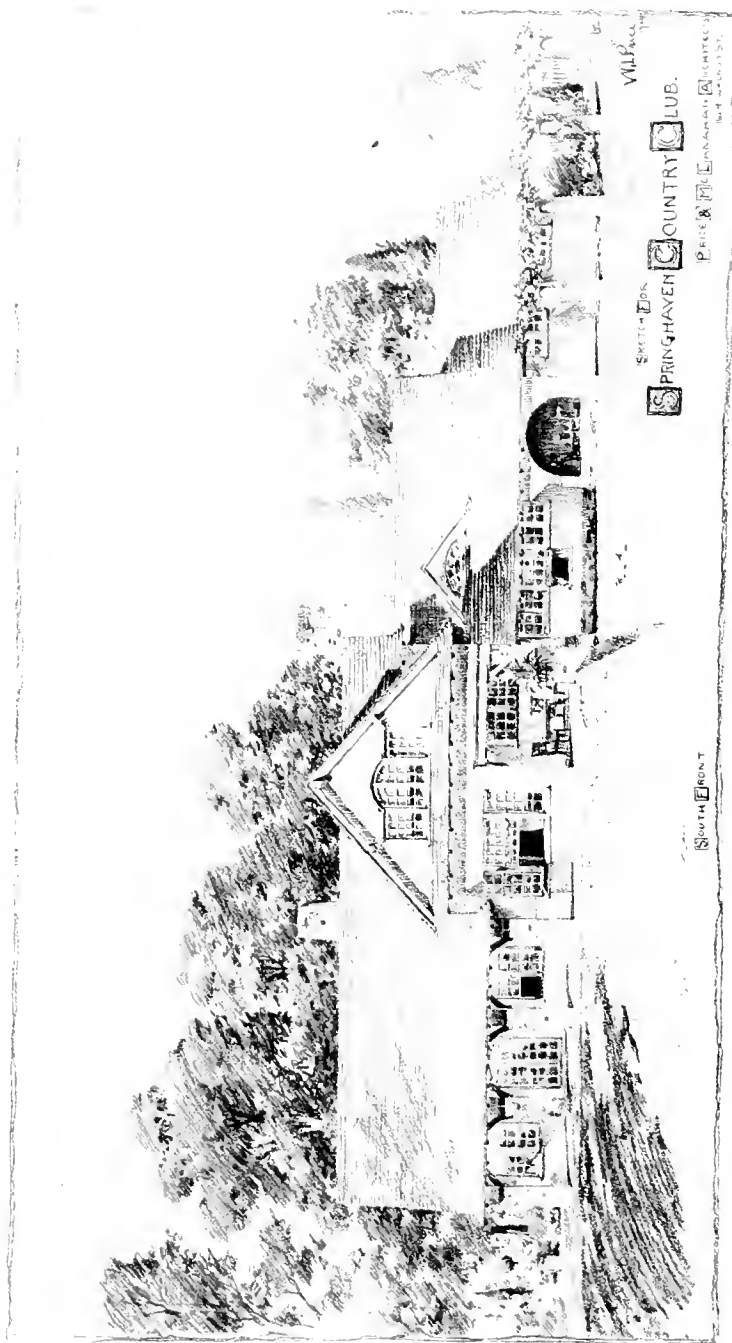
PLASTER SKETCH OF MINER
STIRLING CALDER, Sculptor, Philadelphia



HOUSE AT JENKINTOWN, PA.
WALTER F. PRICE, Architect, Philadelphia



A XIII. CENTURY PULPIT
MENTION BEAUX ARTS SOCIETY
RICHARD ERSKINE, T Square Club Atelier



SPRINGHAVEN COUNTRY CLUB, DELAWARE CO., PENNA.
 PRICE & McLAUGHLIN, Architects, Philadelphia



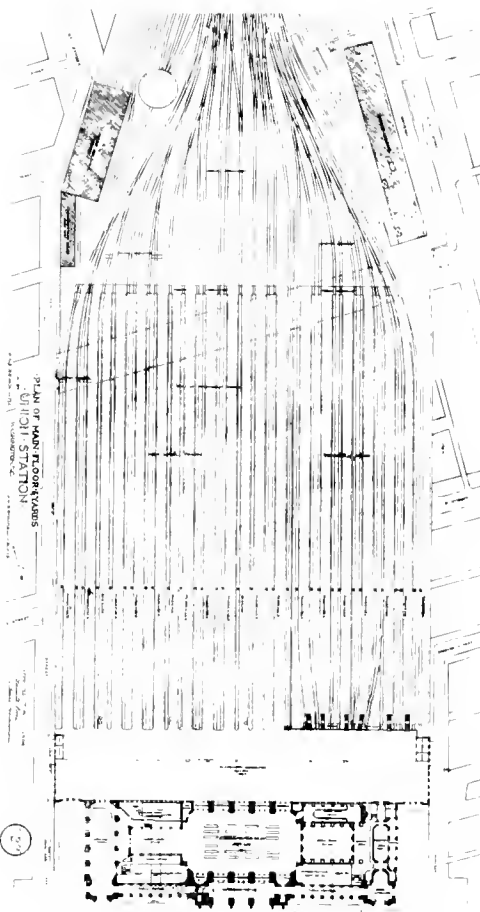
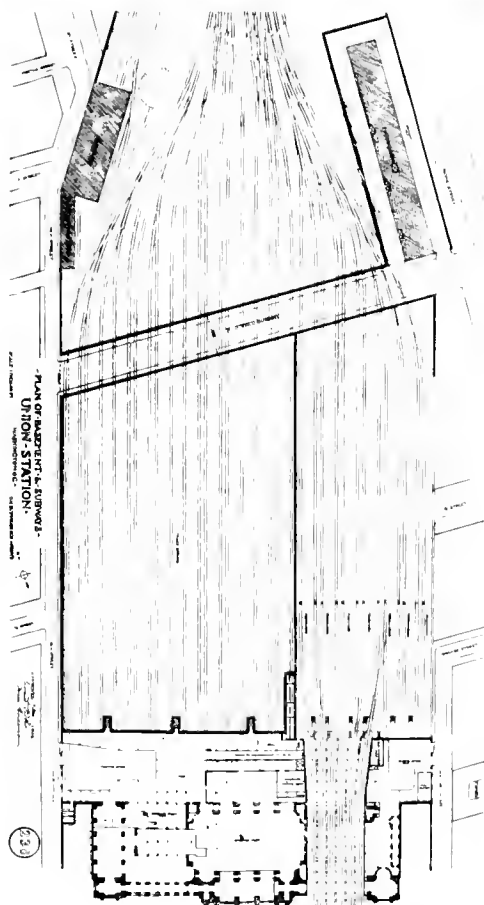
PROPOSED HOUSE FOR MR. S. J. HYDE, GREENWICH, CONN.
ENTRANCE FRONT

WILSON EYRE, Architect, Philadelphia

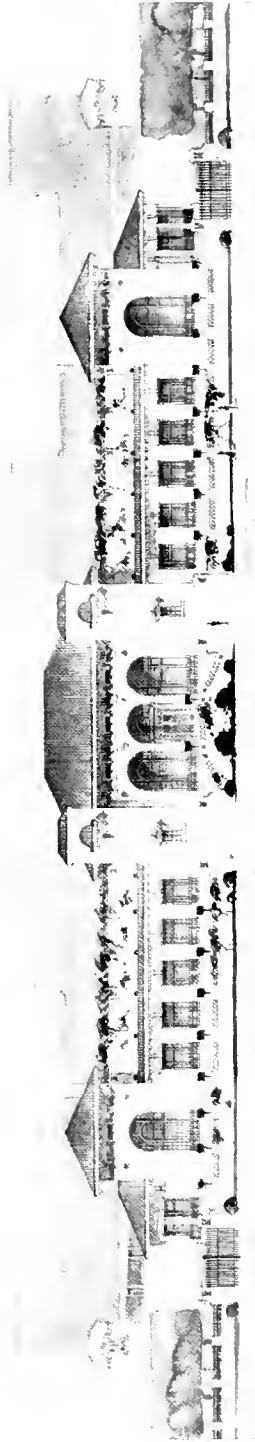


PROPOSED HOUSE FOR MR. S. J. HYDE, GREENWICH, CONN.
BAY FRONT

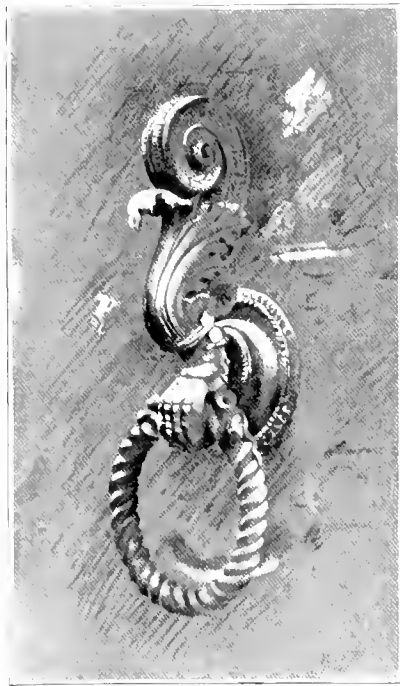
WILSON EYRE, Architect, Philadelphia



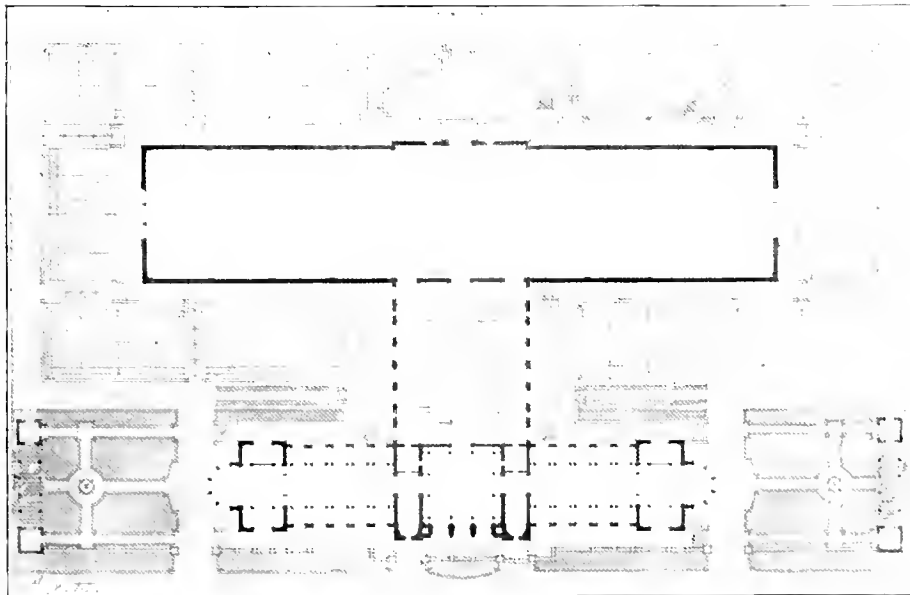
UNION STATION, WASHINGTON, D. C.
 BASEMENT AND SUBWAYS FIRST FLOOR AND YARDS
 D. H. BURNHAM & Co., Architects, Chicago



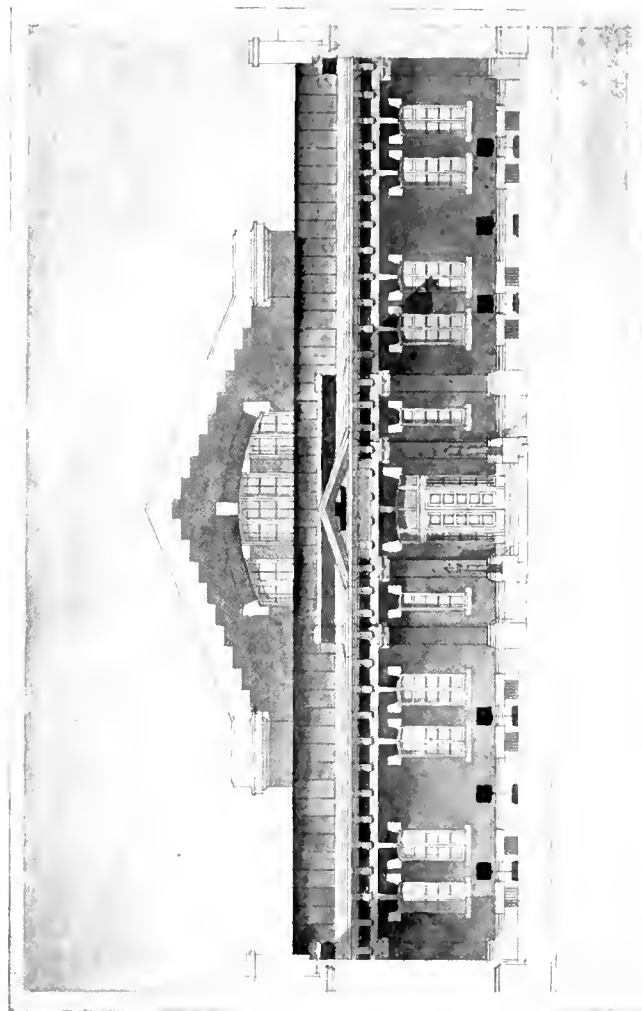
A TENNIS CLUB—FRONT ELEVATION
CARL E. HOWELL, University of Pennsylvania, Architectural Department



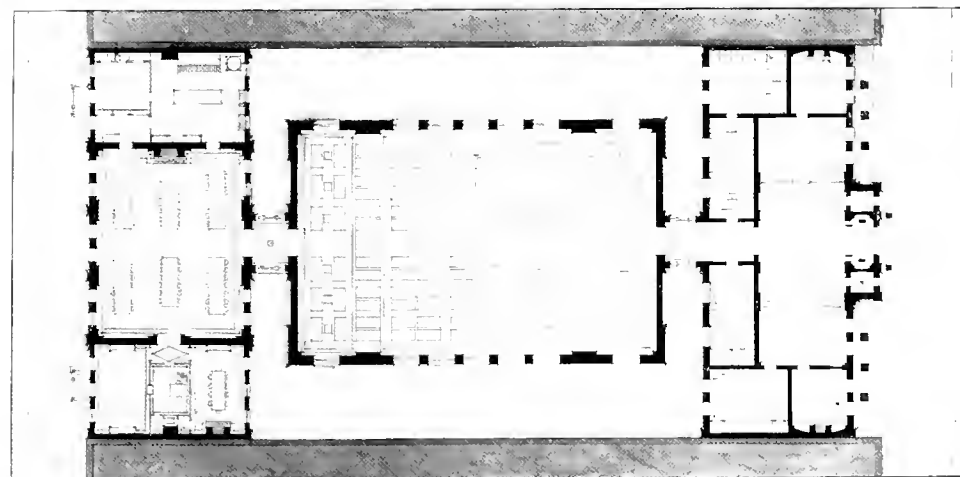
A WALL RING, SIENA, ITALY
WALTER H. THOMAS, Philadelphia



A TENNIS CLUB—PLAN
CARL E. HOWELL, University of Pennsylvania Architectural Department



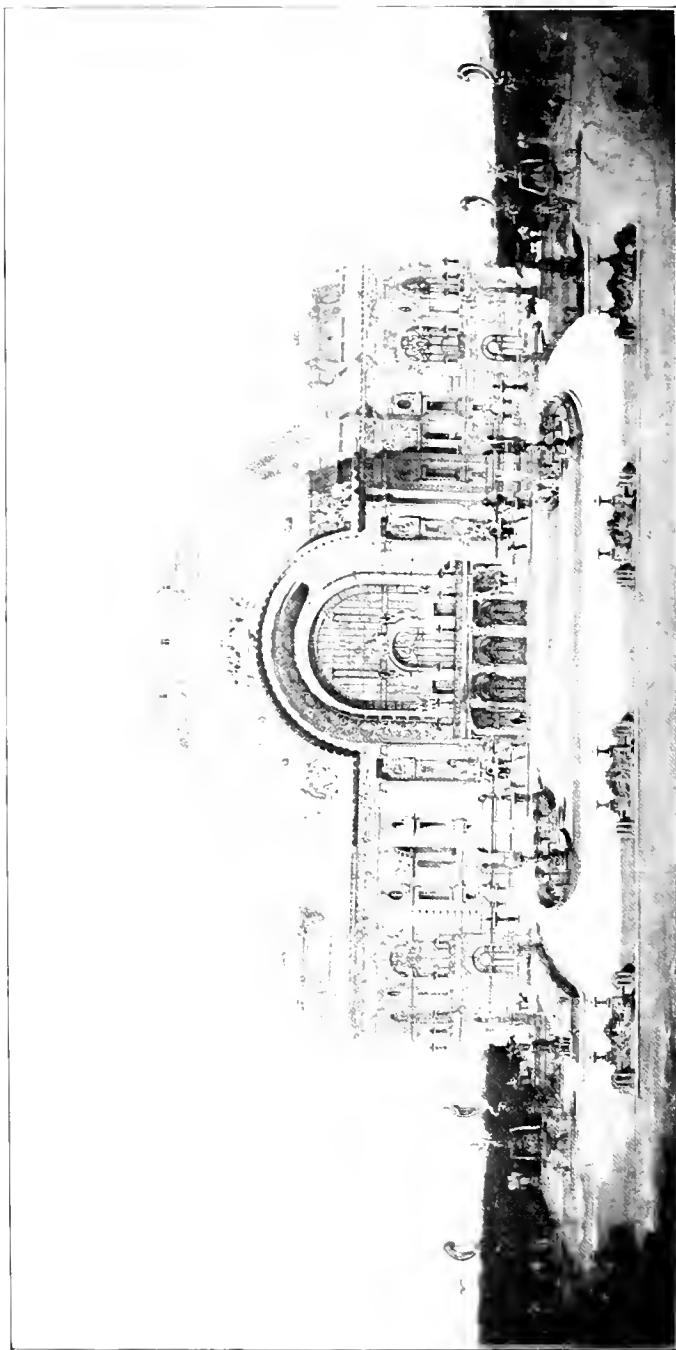
A NIGHT LODGING HOUSE—FRONT ELEVATION
BEAUX-ARTS SOCIETY COMPETITION
E. H. YARBLEY, T-Square Club Member



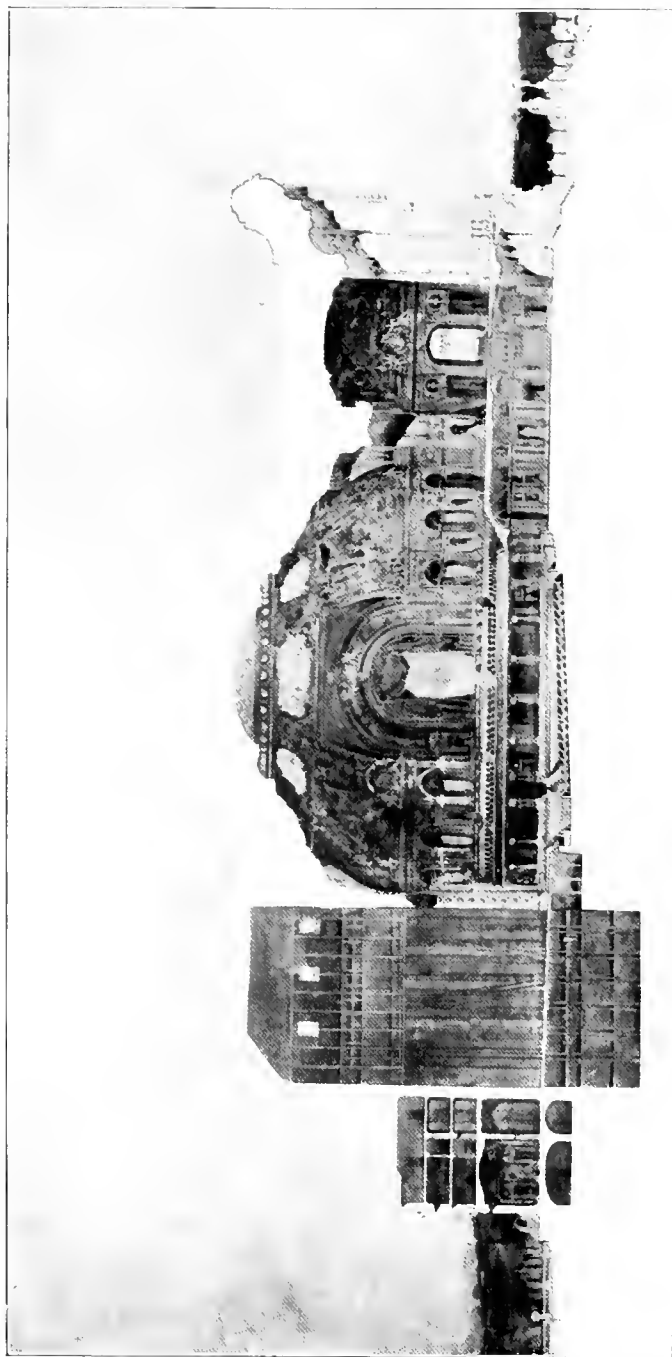
A NIGHT LODGING HOUSE PLAN
 BEAUX-ARTS SOCIETY COMPETITION
 E. H. YARDLEY, T. Square Club, Melier



MODEL FOR BRONZE PANEL
 STIRLING CALDER, Sculptor, Philadelphia



A CAPÉ, CONCERT—FACADE
MAURICE J. PREVOT, Ithaca, N. Y.



A CAFE CONCERT—SECTION
MAURICE J. PREVOT, Ithaca, New York



RESIDENCE OF MR. F. C. BARTLETT—DETAILS
FROST & GRANGER, Architects, Chicago



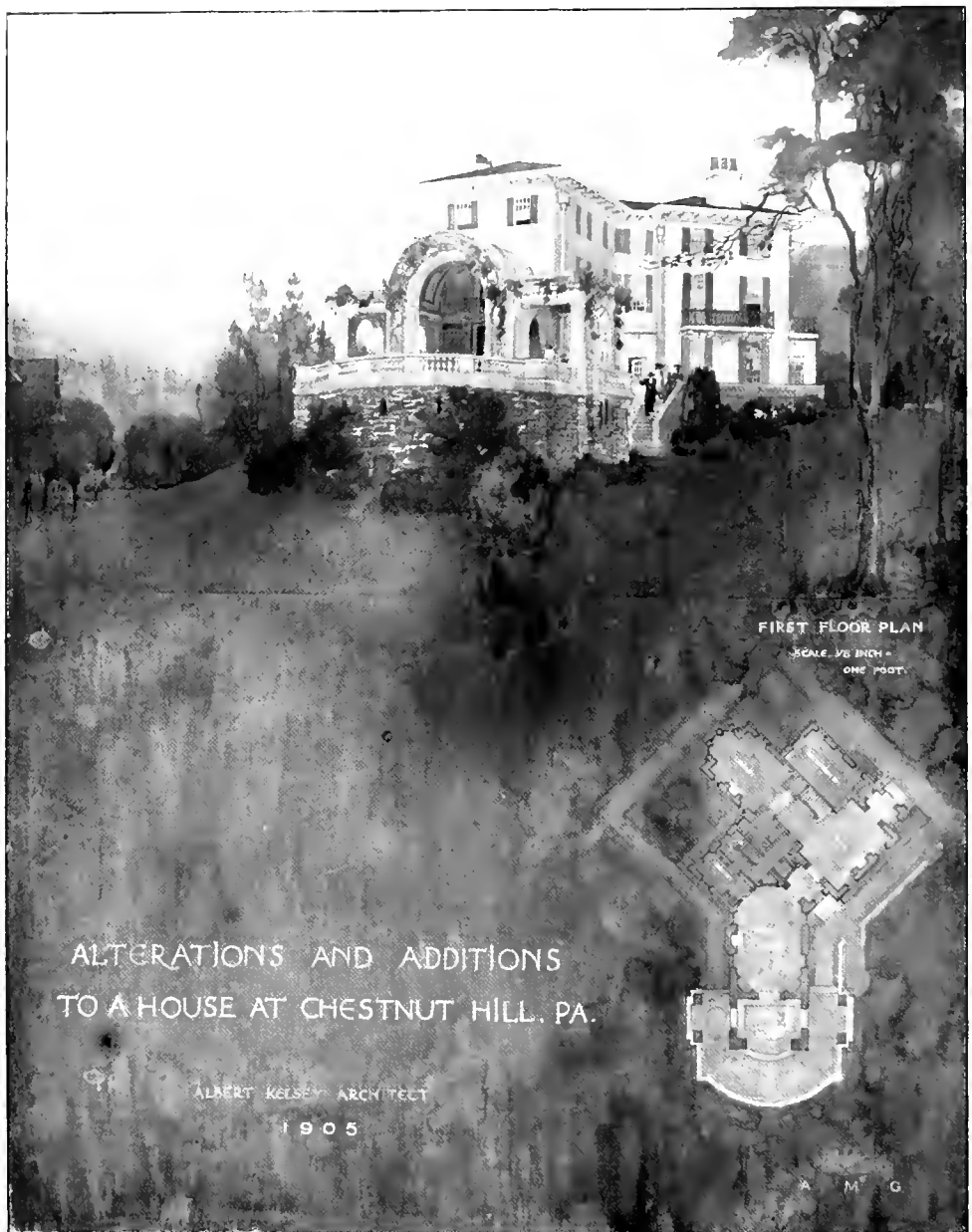
FESTIVAL HALL, LOUISIANA PURCHASE EXPOSITION
CASS GILBERT, Architect, New York



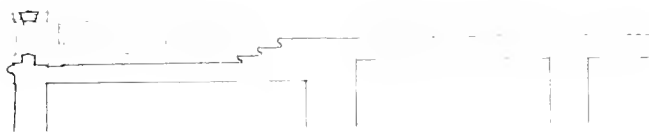
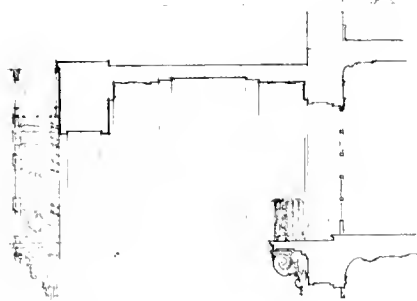
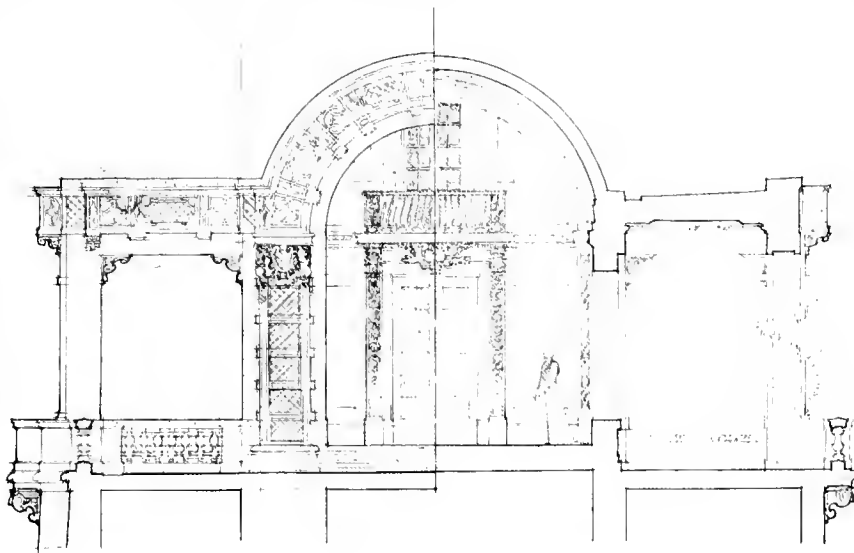
RESIDENCE AT ST. DAVIDS, PENNSYLVANIA
BROCKIE & HASTINGS, Architects, Philadelphia, Pa.



BAPTISMAL FONT, SIENA CATHEDRAL
WALTER W. JUDELL, SEVENTH HOLDER JOHN STEWARDSON MEMORIAL SCHOLARSHIP



ADDITION TO A HOUSE AT CHESTNUT HILL, PHILADELPHIA
 RENDERED BY ALFRED MORTON GIFFENS
 ALBERT KELSEY, Architect, Philadelphia

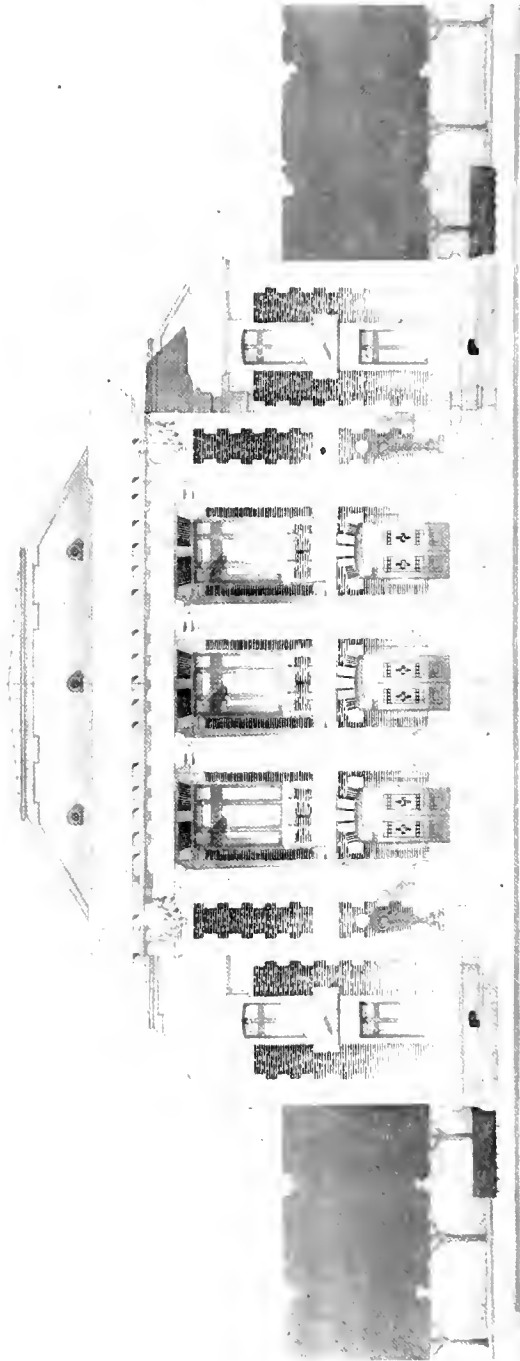


DETAILS—ADDITION TO A HOUSE AT CHESTNUT HILL.
ALBERT KELSEY, Architect, Philadelphia

P. 102, 103
 COLUMBIA COUNTY HOUSE
 ARCHITECT

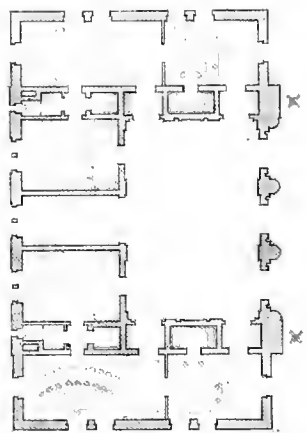
LOUIS C. SPIERING,
 ARCHITECT
 ST. LOUIS, MO.

FRONT ELEVATION
 H. S. A. 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000

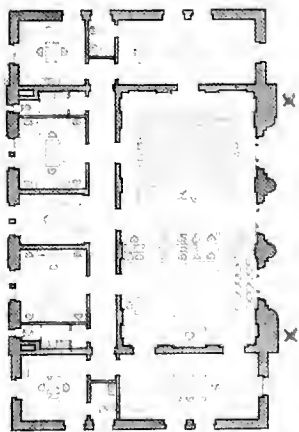


COLUMBIA COUNTY COURT HOUSE, MAGNOLIA, ARKANSAS
 COMPETITIVE DESIGN—FRONT ELEVATION
 LOUIS C. SPIERING, Architect, St. Louis, Mo.

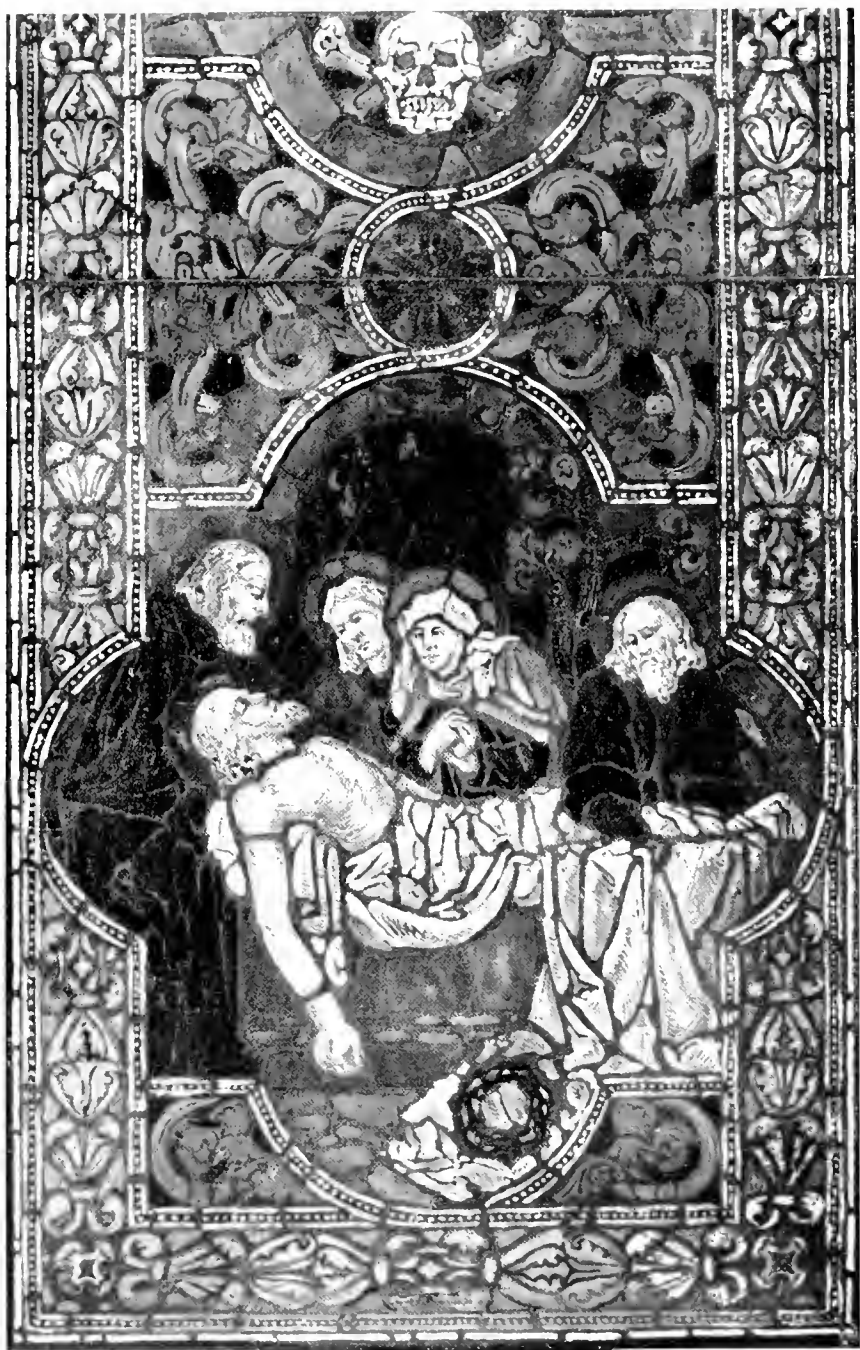
FIRST FLOOR PLAN



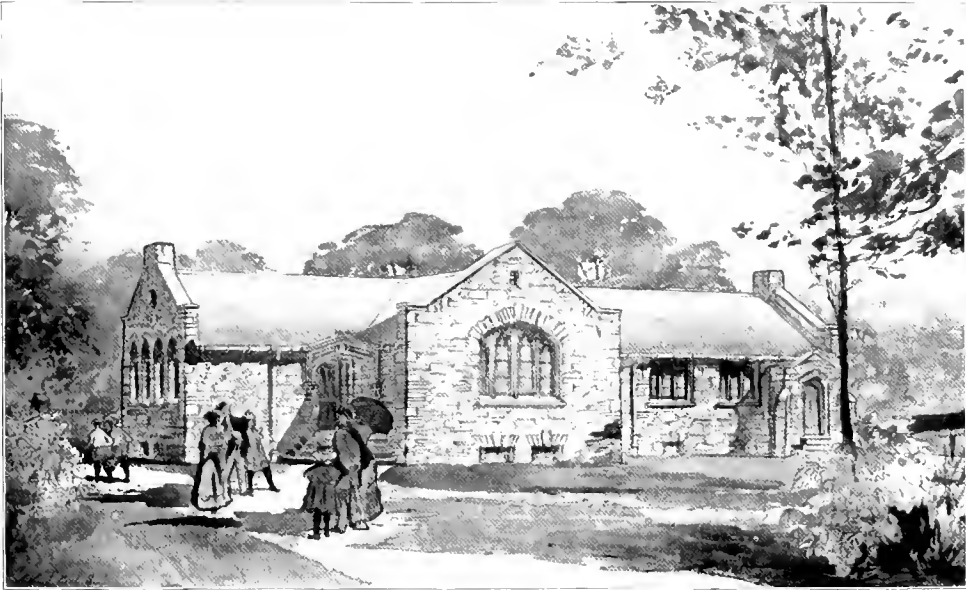
SECOND FLOOR PLAN



COLUMBA COUNTY COURT HOUSE, MAGNOLIA, ARKANSAS
COMPETITIVE DESIGN—PLANS
LOUIS C. SPERING, Architect, St. Louis, Mo.



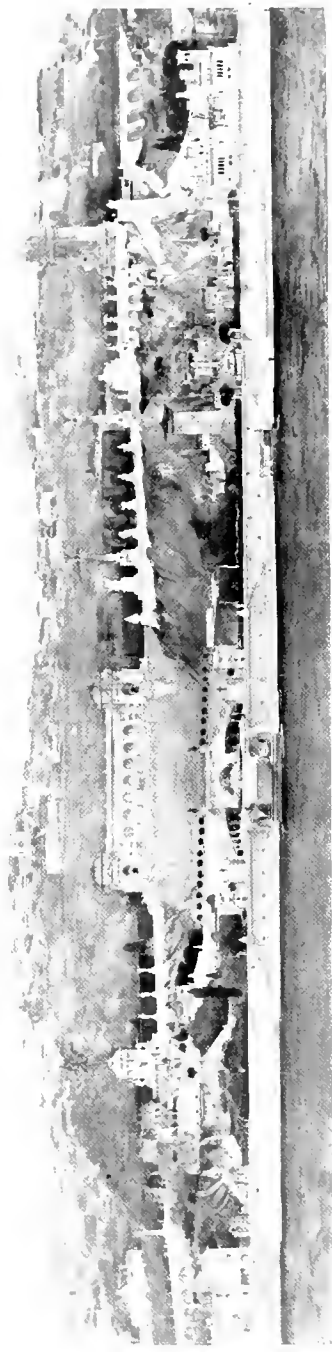
COMPETITION FOR CHURCH WINDOW (LOWER PART)
NICOLA D'ASCENZO, Philadelphia, Penna.



CHAPEL FOR FIRST PRESBYTERIAN CHURCH, DOWNINGTOWN, PA.
KEISKER & NICHOLSON, Architects, Philadelphia



COTTAGE, POCONO MANOR
WALTER SMEDLEY, Architect, Philadelphia



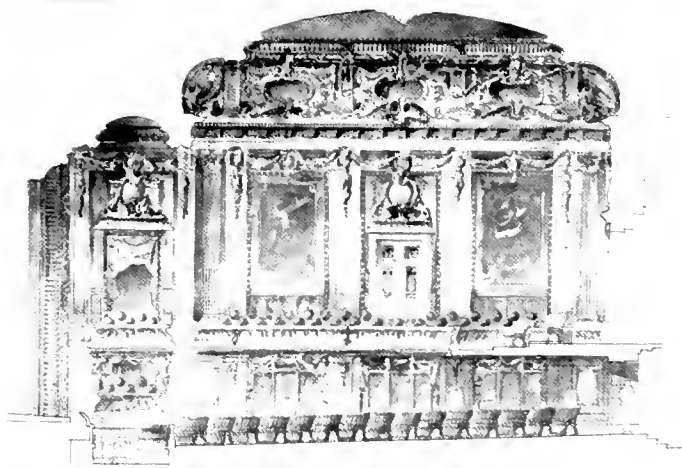
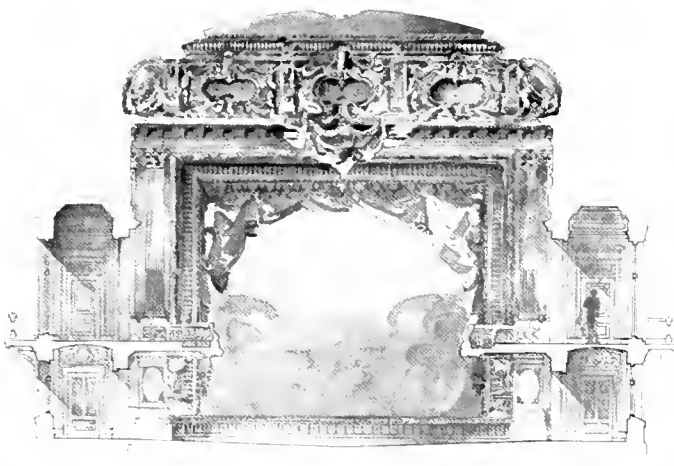
A MUSEUM OF ART AND ARCHEOLOGY—ELEVATION, SURVEY AND SKETCHES
PAUL PHILLIPS CRET, Philadelphia



A MUSEUM OF ART AND ARCHAEOLOGY—PLAN
PAUL PHILLIPPE CRET, Philadelphia

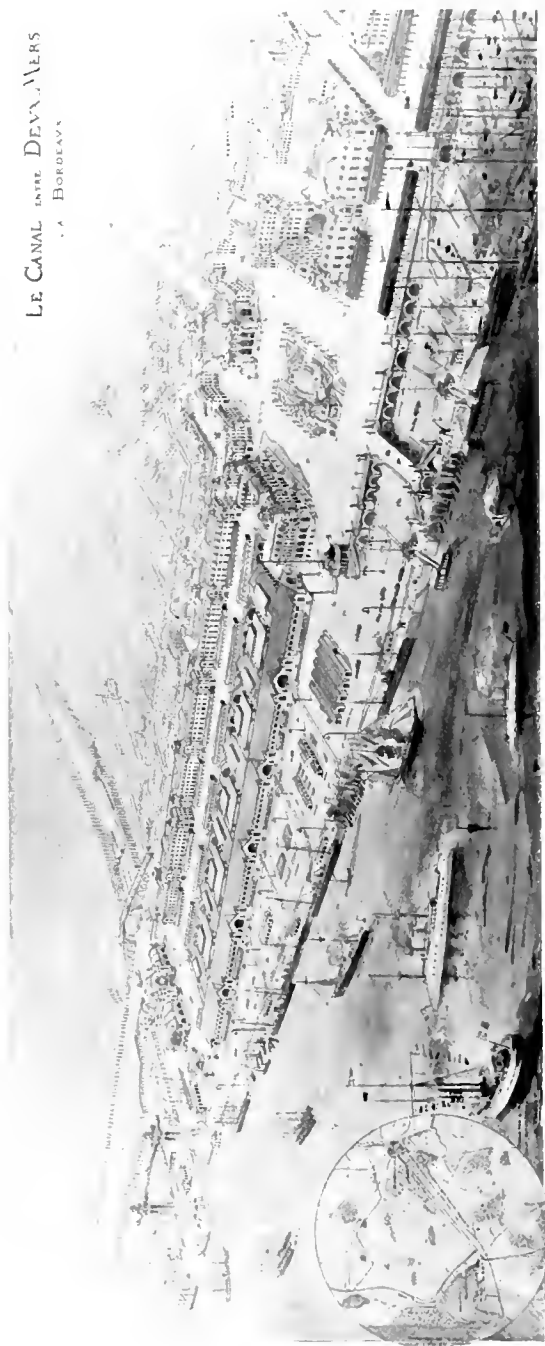


AN ARMY AND NAVY MONUMENT
FRED. S. KOLB, Washington University Architectural Department



A THEATRE IN A PRIVATE RESIDENCE
 SECOND MEDAL BEAUX-ARTS SOCIETY
 WILLIAM EDWARD GROBEN, T. Square Club Atelier

LE CANAL ENTRE DEUX MERS
A BORDEAUX



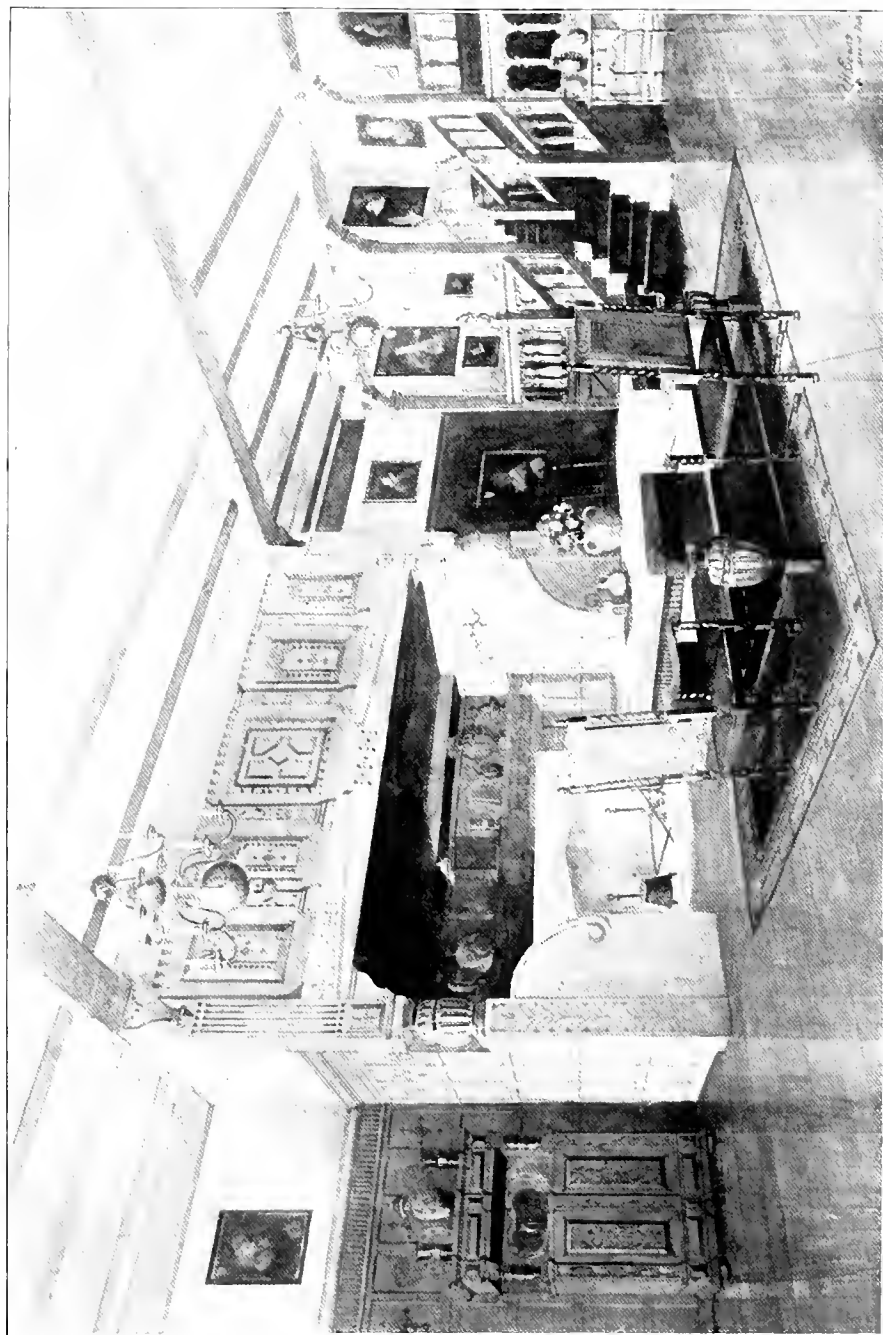
PERSPECTIVE SKETCH FOR A CANAL BETWEEN TWO SEAS
MAURICE J. PREVOT, Hbcca, New York



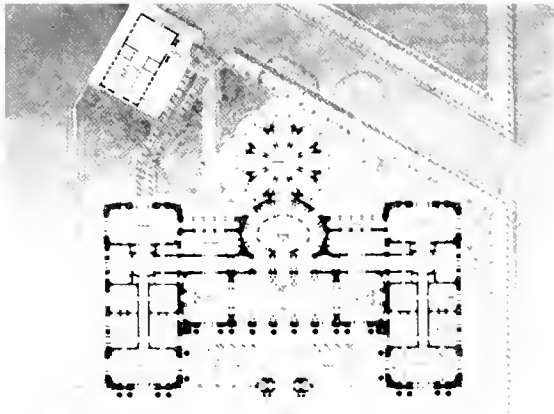
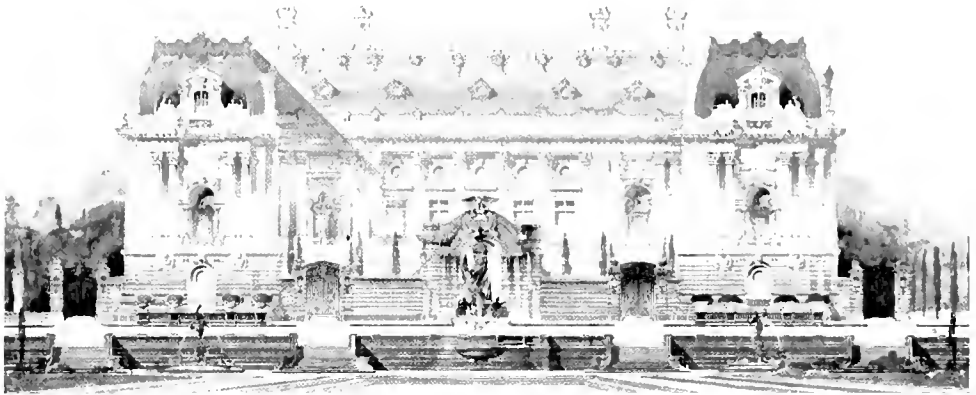
A STREET SCENE—NEW YORK CITY
KEED & STLM, Architects, New York



SKETCH FOR A CANDLE STANDARD
BLACK & BOYD MFG. CO., G. H. UELMANN, Designer, New York



AN ELIZABETHAN HALL AND STAIRWAY
F. HOPKINSON-EVANS, Philadelphia



SUCCESSFUL DESIGN FOR THE ROTCH TRAVELING SCHOLARSHIP
F. C. HIRON, Boston, Mass.



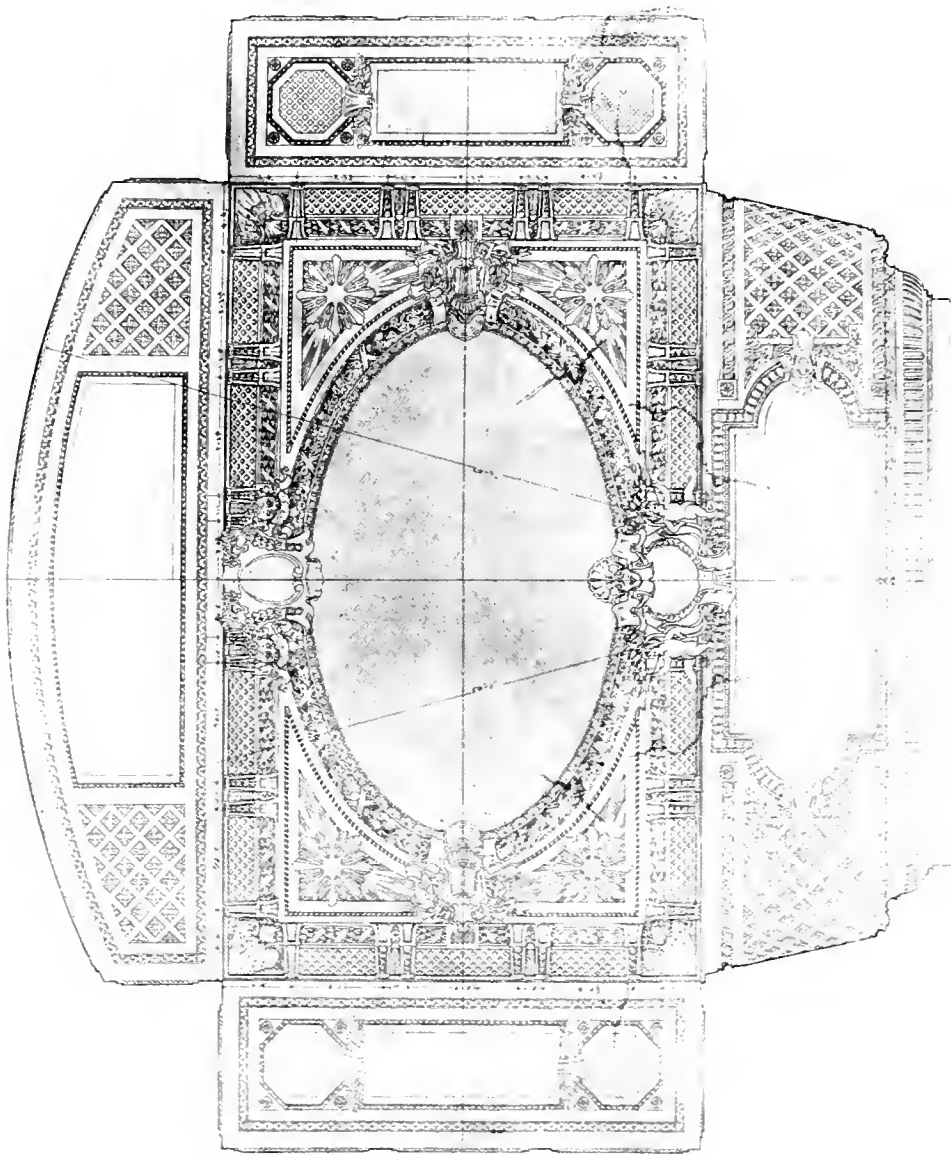
A MARKET CROSS
JOHN WYCKOFF, Architect, New York



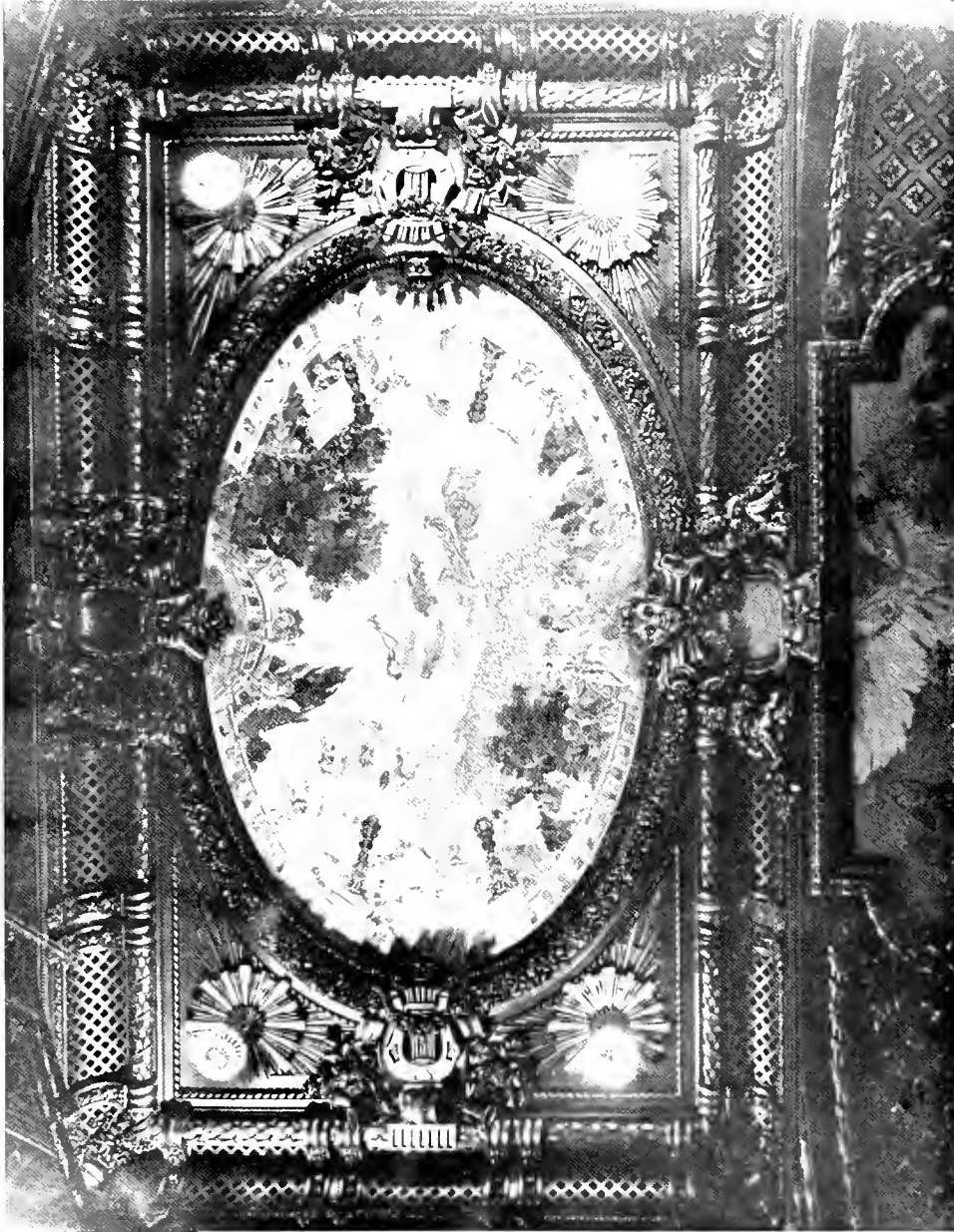
INTERIOR NATIONAL PARK BANK, NEW YORK
DONN BARBER, Architect, New York



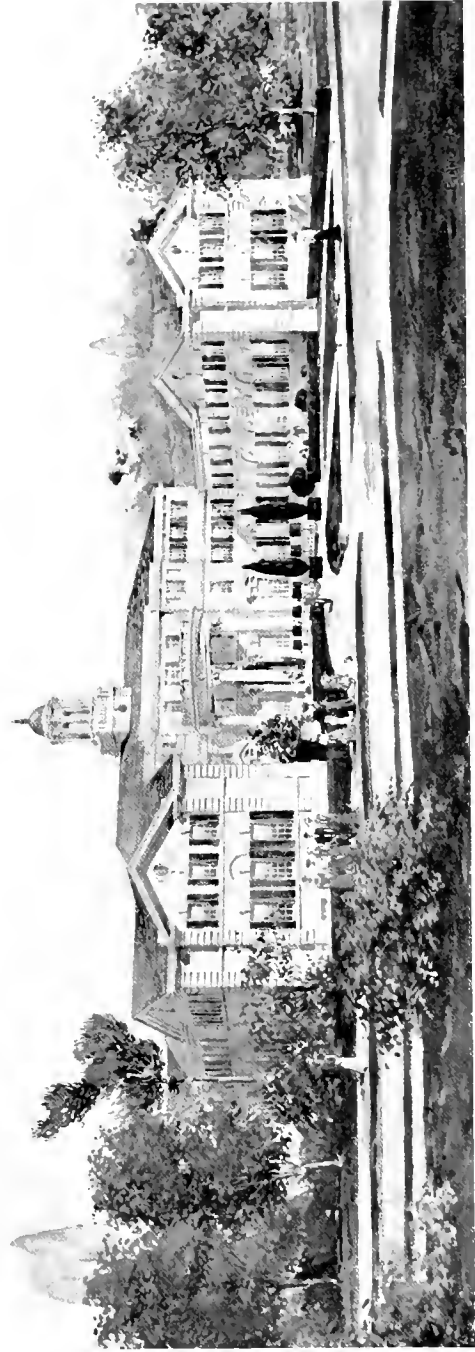
BLAIR & COMPANY BUILDING, NEW YORK
CARRERE & HASTINGS, Architects, New York



CEILING, EMPIRE THEATRE, NEW YORK
WORKING DRAWING
CARRERE & HASTINGS, Architects, New York



CEILING EMPIRE THEATRE, NEW YORK
PHOTOGRAPH OF EXECUTED WORK
CARRERE & HASTINGS, Architects, New York



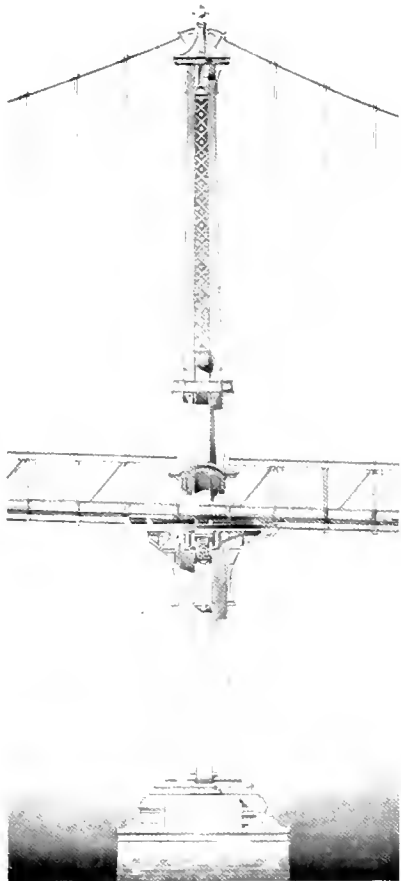
ROLAND PARK HOTEL
FILLICOTT & EMMERT, Architects, Baltimore



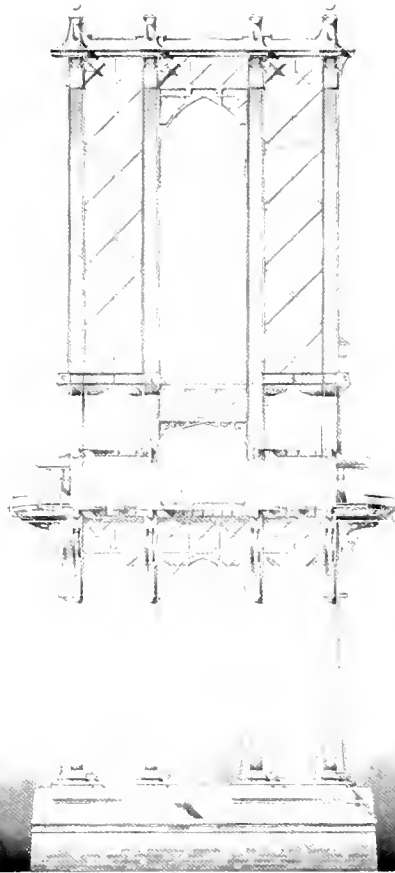
LIBRARY, BRYN MAWR COLLEGE, PENNSYLVANIA
COPE & STEWARDSON, Architects, Philadelphia



MANHATTAN BRIDGE, No. 3
APPROACH
CARRERE & HASTINGS, Architects, New York

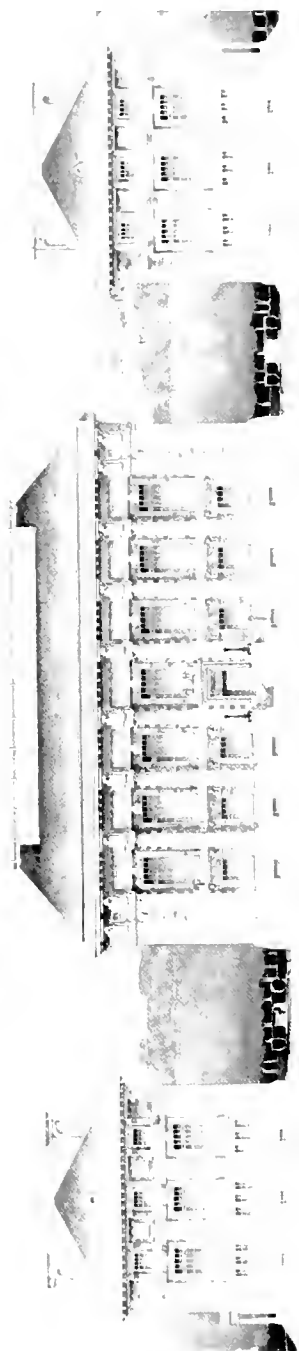


TOWERS
SIDE ELEVATION

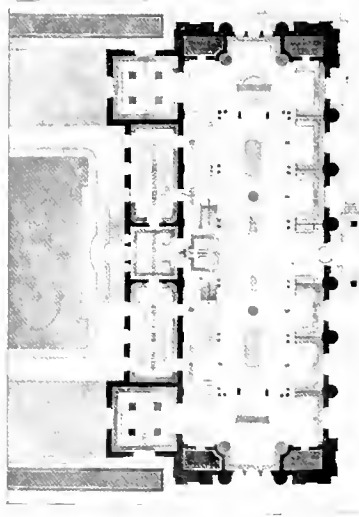
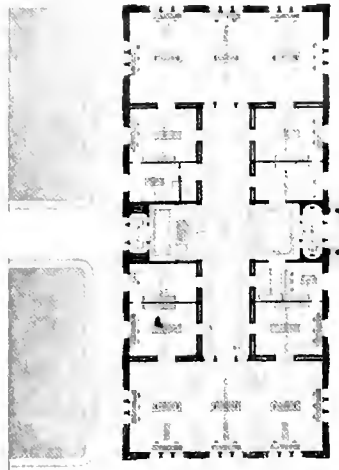


TOWERS
FRONT ELEVATION

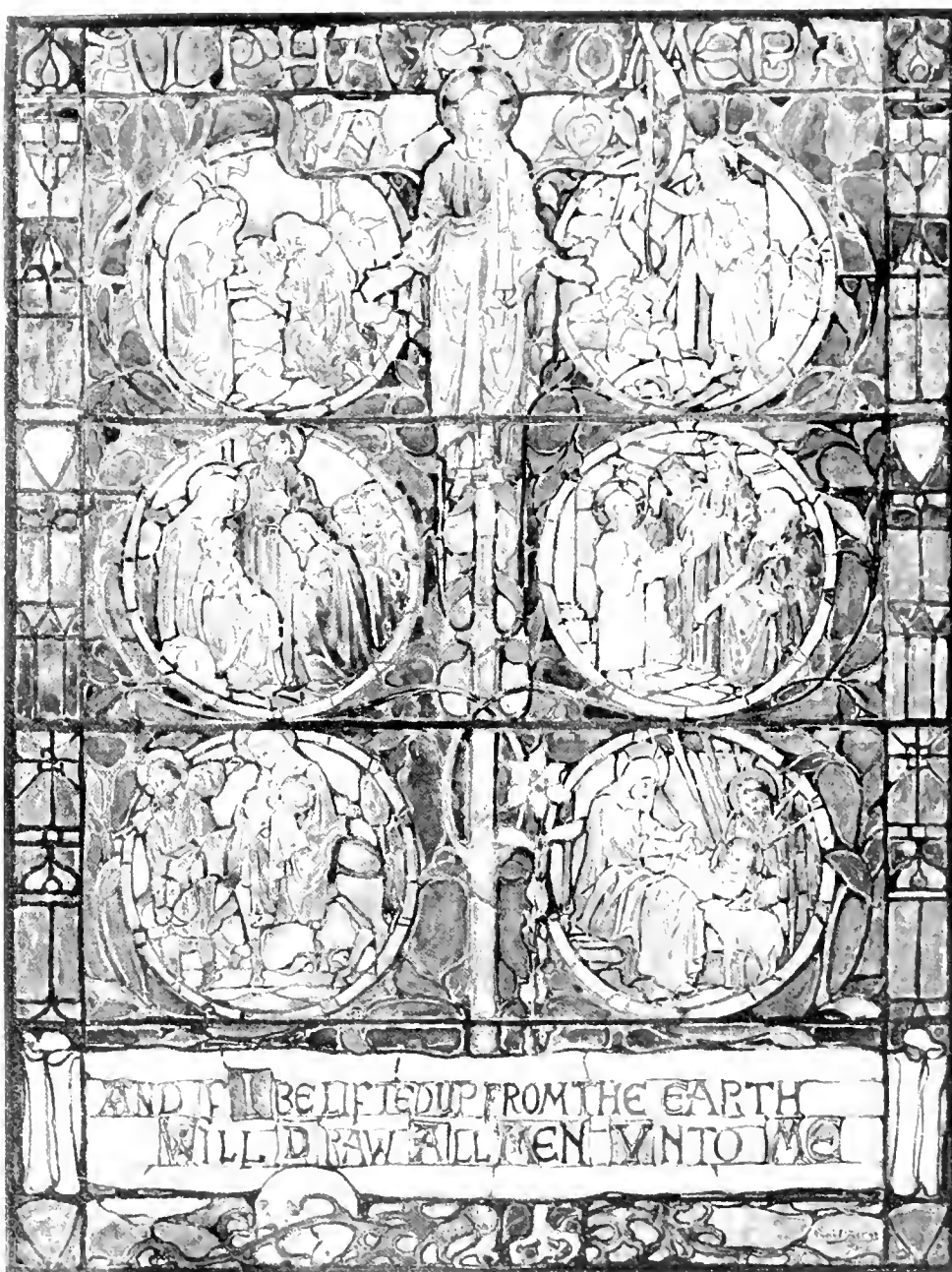
MANHATTAN BRIDGE NO. 3
THE TOWERS
CARRERE & HASTINGS, Architects, New York



COMPETITION FOR JOHNS HOPKINS UNIVERSITY, BALTIMORE
ELEVATION OF THE ADMINISTRATION GROUP
WILLIAM A. BORING, Architect, New York



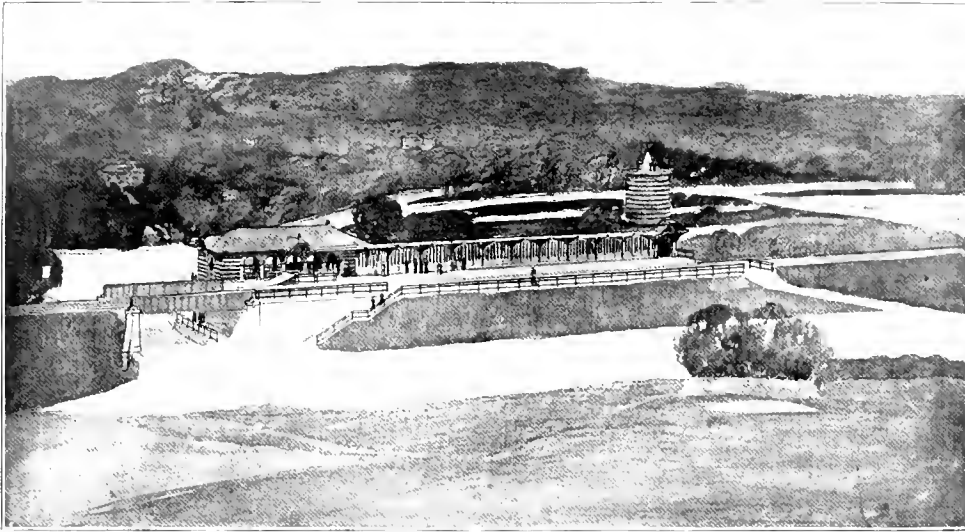
COMPETITION FOR JOHNS HOPKINS UNIVERSITY, BALTIMORE
 PLANS OF LABORATORY AND MUSEUM
 WILLIAM A. BORING, Architect, New York



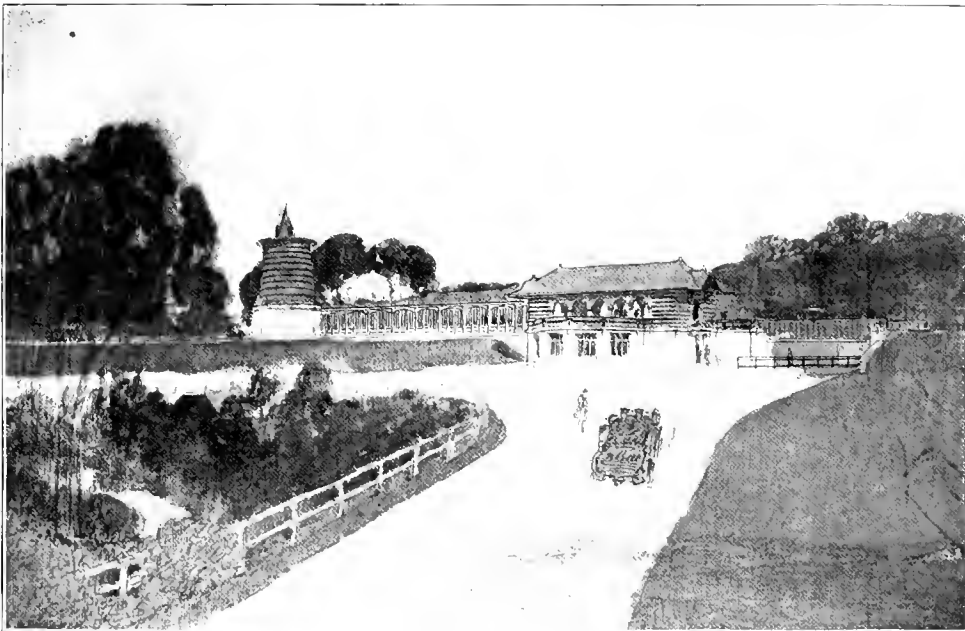
DESIGN FOR LEADED GLASS, MAUSOLEUM OF WESTON ESTATE

NICOLA D'ASCENZO, Designer, Philadelphia

CHARLES BARTON KLEIN, Architect Philadelphia



SUBURBAN RAILROAD STATION
VAN CORTLANDT PARK, NEW YORK—TRACK VIEW
REED & STEM, Architects, New York



SUBURBAN RAILROAD STATION
VAN CORTLANDT PARK, NEW YORK
REED & STEM, Architects, New York

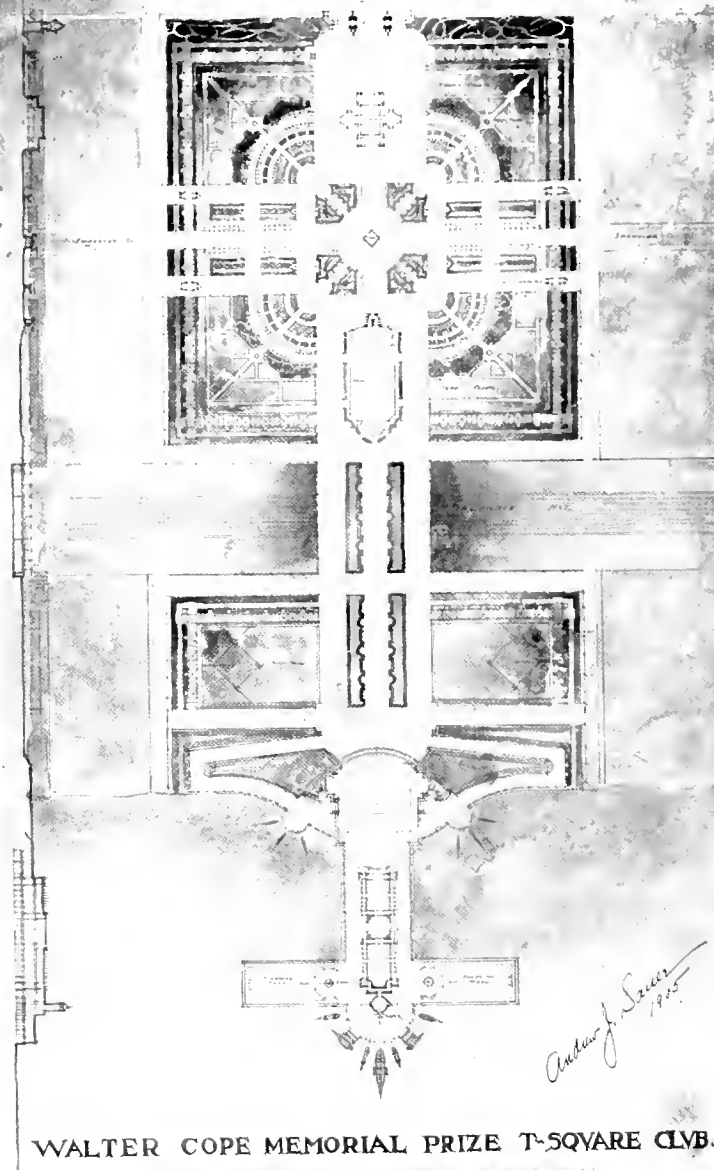


PRELIMINARY SKETCH FOR COLLEGE OF PHYSICIANS OF PHILADELPHIA
MCKIM, MEAD & WHITE, Architects, New York



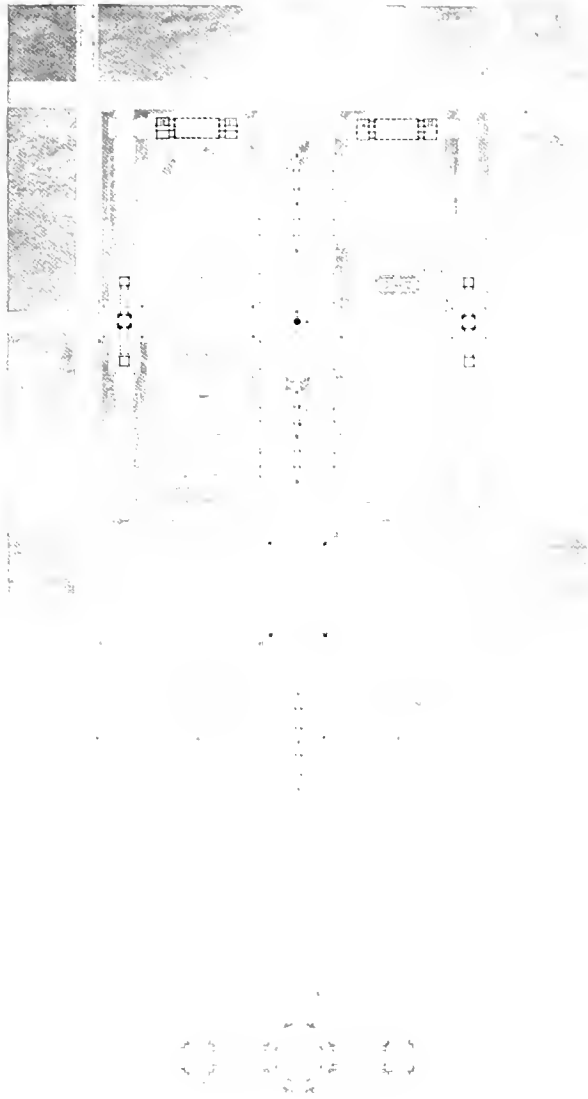
SKETCH MODEL OF BRONZE DOOR
STATE CAPITOL, HARRISBURG, PENNA.
J. FRANKLIN WHITMAN Philadelphia

RECREATION PARK AND PIER ON
THE DELAWARE RIVER FRONT
JOHNSTON STREET END OF THE SOUTHERN BOULEVARD

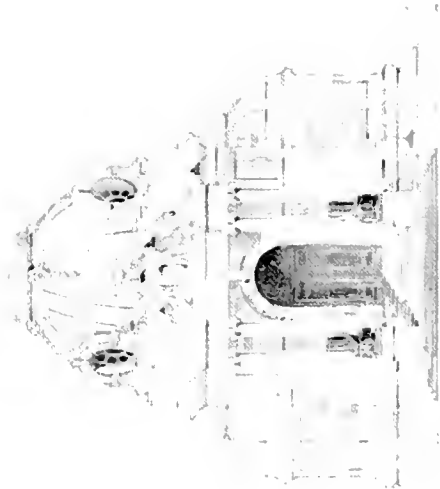


WALTER COPE MEMORIAL PRIZE T-SQUARE CLUB

RECREATION PARK AND PIER ON THE DELAWARE RIVER FRONT
1925 PRIZE DRAWING, WALTER COPE MEMORIAL PRIZE OF THE T SQUARE CLUB
ANDREW J. SAUER, Philadelphia

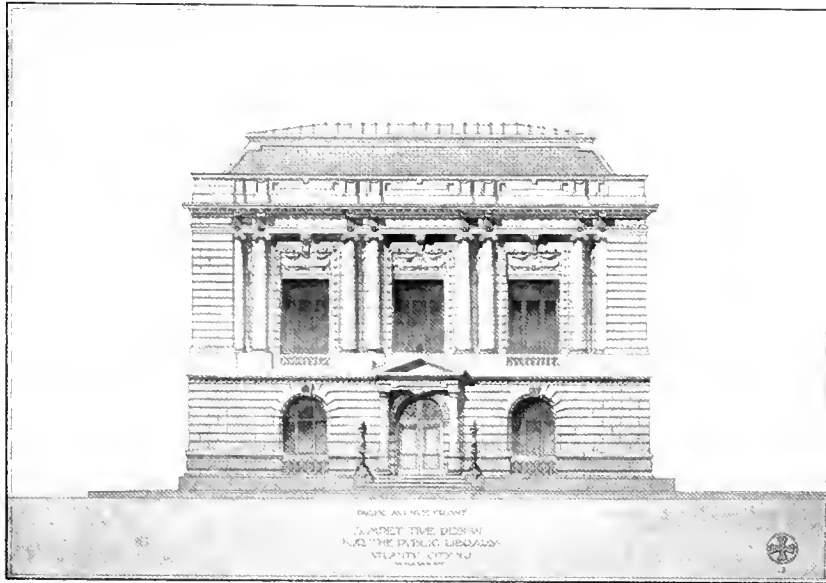


RECREATION PARK AND PIER ON THE DELAWARE RIVER FRONT
1905 MENTION DRAWING, WALTER COPE MEMORIAL PRIZE OF THE T SQUARE CLUB
HENRY MCGOODWIN, ST. LOUIS

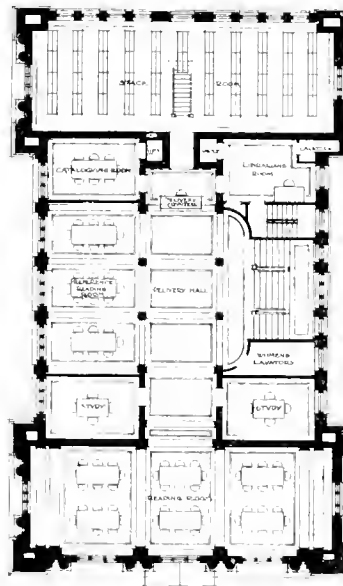


PLAN

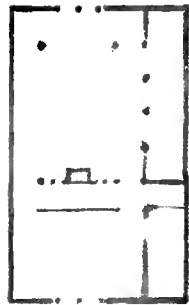
A MONUMENT TO COMMEMORATE ILLUSTRIOUS MEN
DESIGN PLACID FIRST, ENTRANCE EXAMINATION BEAUX-ARTS SCHOOL, PARIS
GEORGE A. LIGHT, New York



COMPETITION FOR PUBLIC LIBRARY, ATLANTIC CITY, NEW JERSEY
 FRONT ELEVATION
 WALTER SMEDLEY, Architect, Philadelphia



COMPETITION FOR PUBLIC LIBRARY, ATLANTIC CITY, NEW JERSEY
 PLAN OF MAIN FLOOR
 WALTER SMEDLEY, Architect, Philadelphia



SECOND FLOOR PLAN



GROUND PLAN

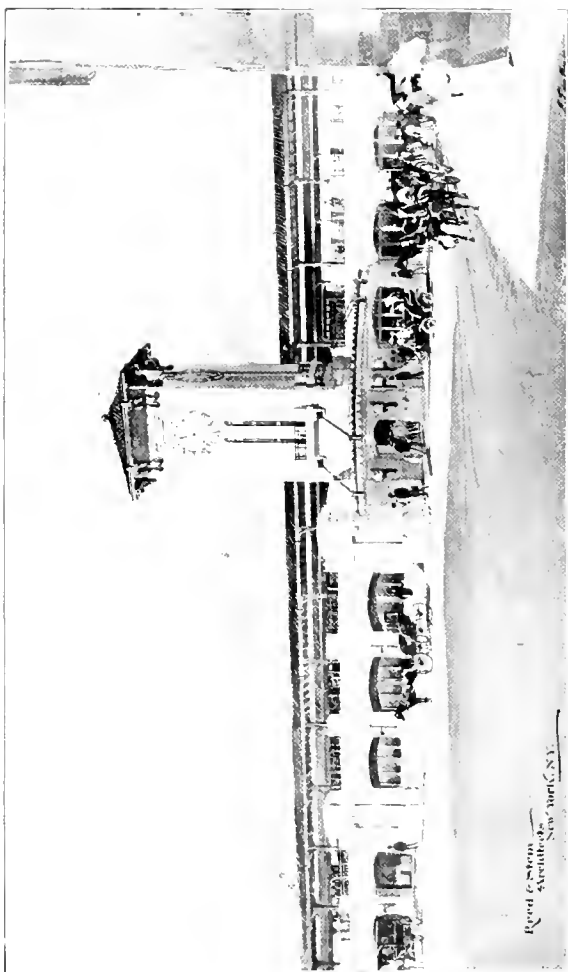


FIRST FLOOR PLAN

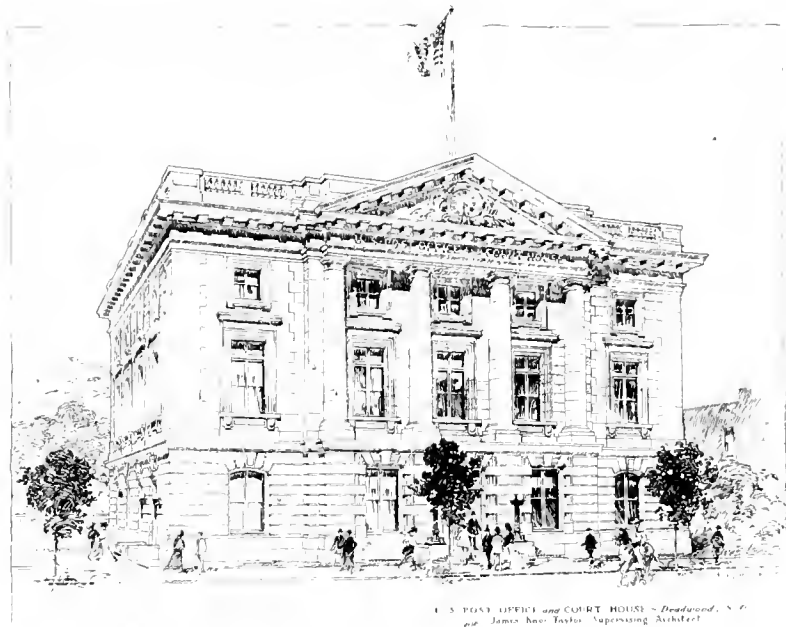
HUNTING LODGE FOR MR. D. C. PIERCE -
CHAIN OF PONDS, EASTLY MAINE

J. H. Phillips Architect.

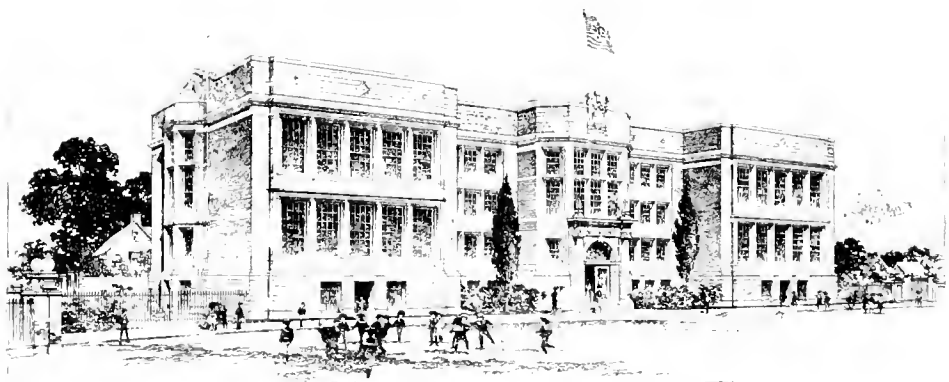
HUNTING LODGE FOR MR. D. C. PIERCE
J. H. Phillips, Architect, New York



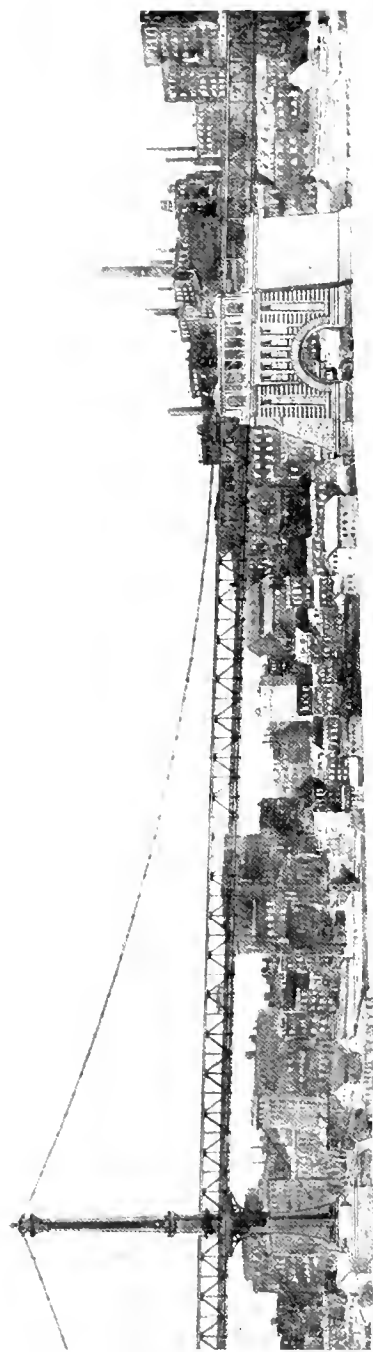
STATION AT SCHENECTADY
REED & STEM, ARCHITECTS, NEW YORK



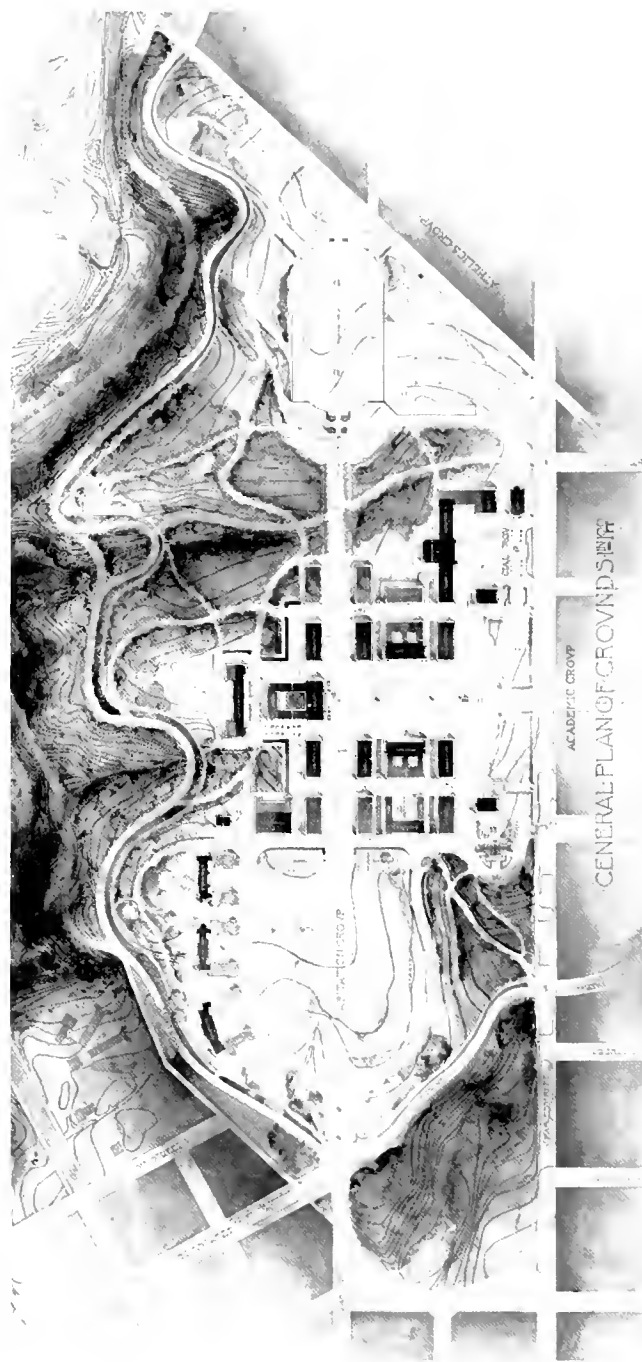
UNITED STATES POST OFFICE AND COURT HOUSE BUILDING,
 DEADWOOD, SOUTH DAKOTA.
 JAMES KNOX TAYLOR, Supervising Architect, Treasury Department, Washington, D. C.



PRIMARY SCHOOL, IN THE GEORGE PUTNAM DISTRICT
 BOSTON, MASS.
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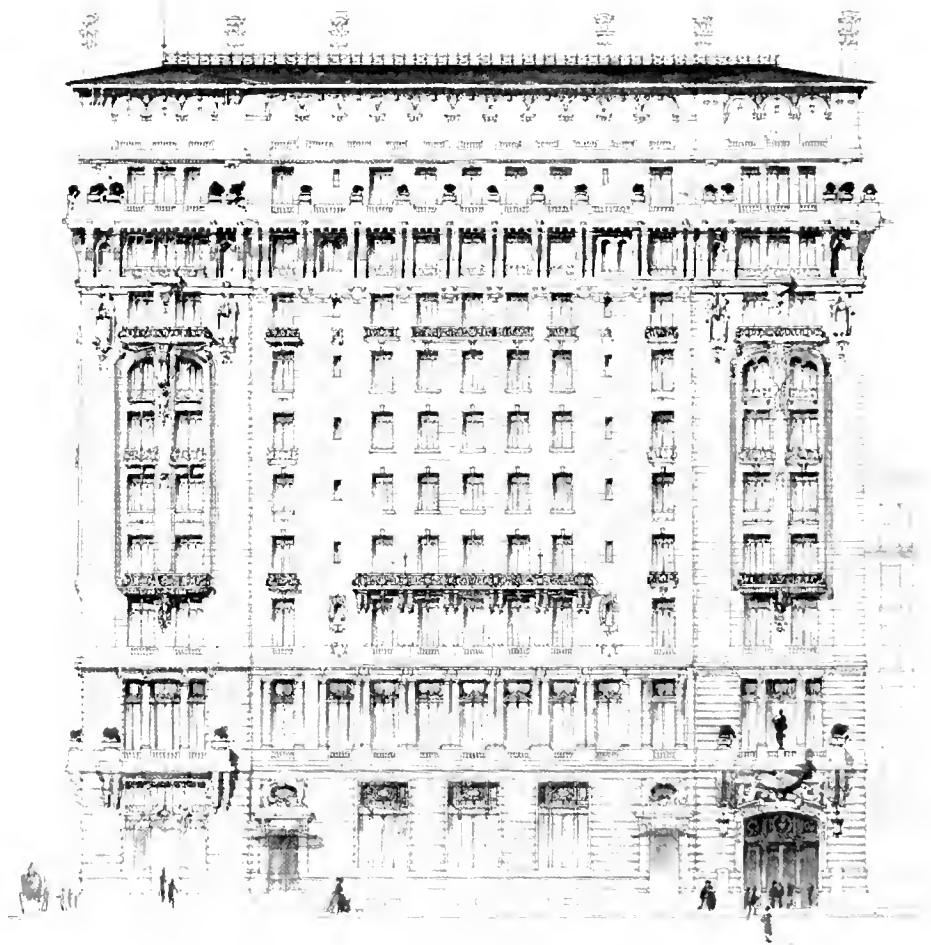
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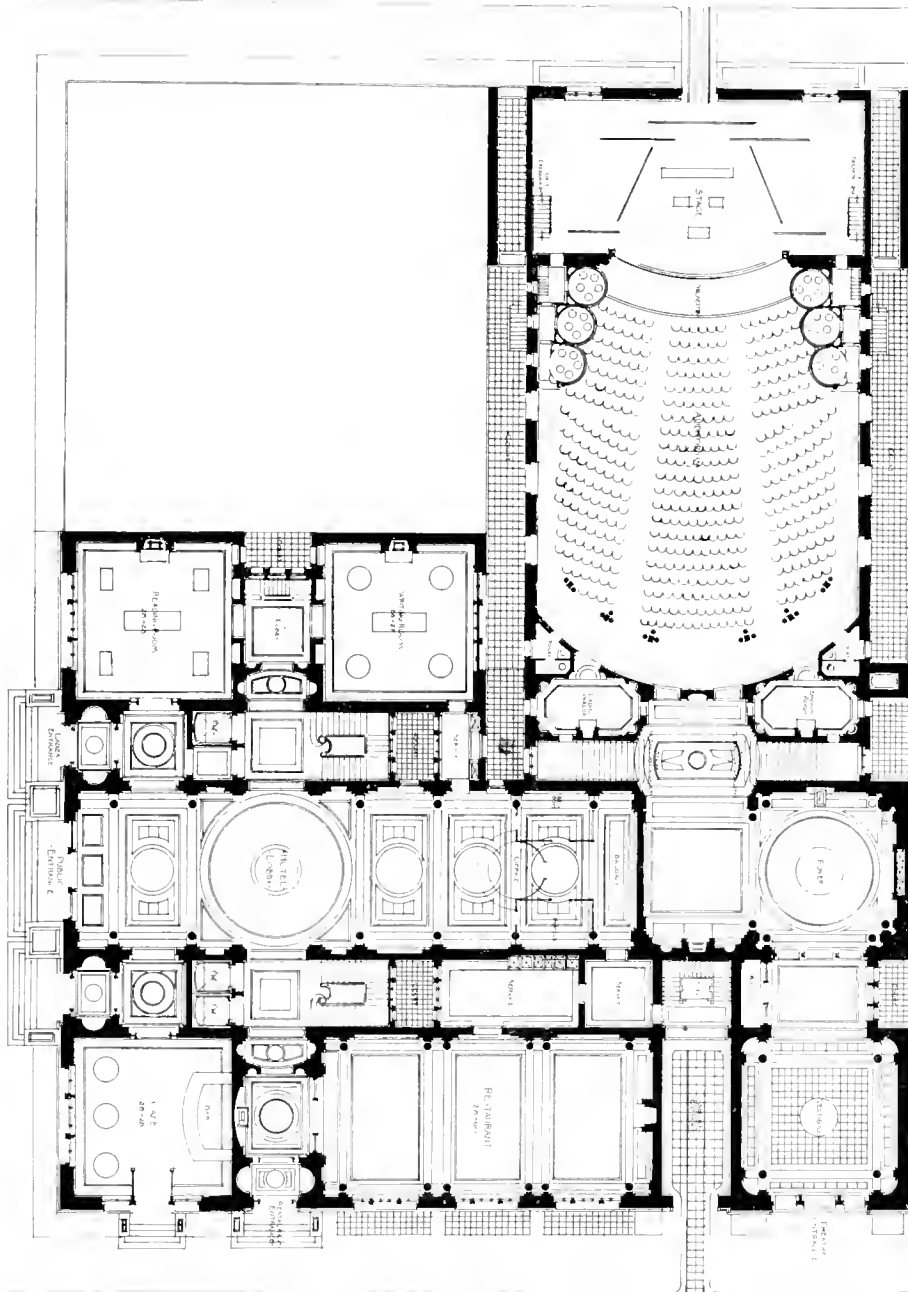
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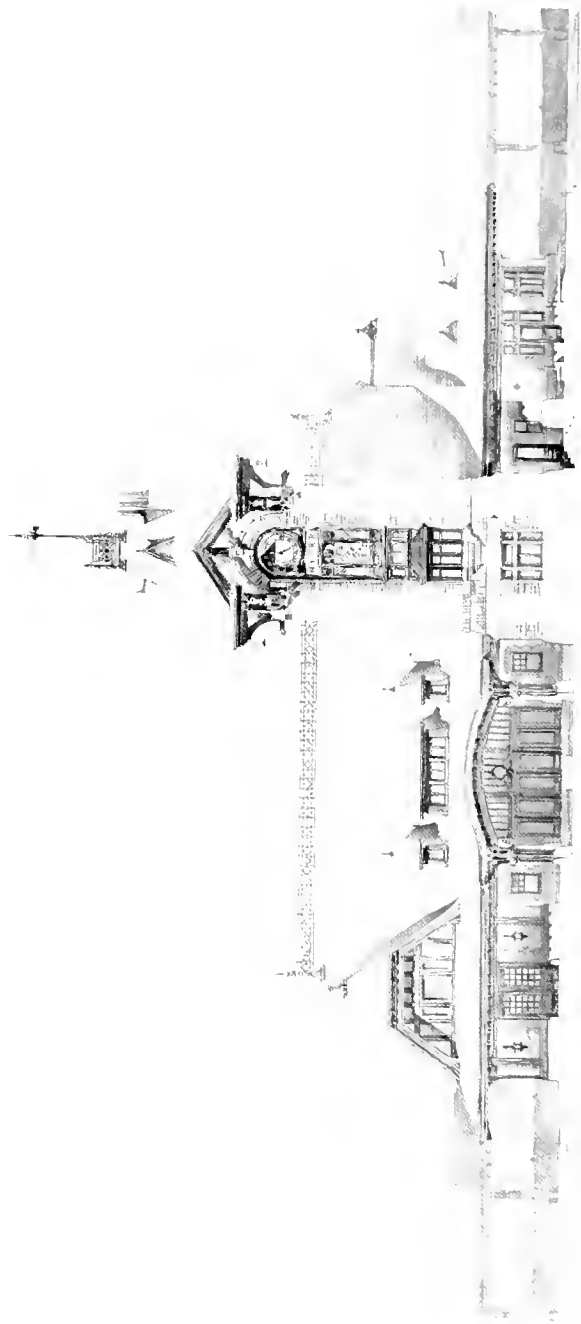
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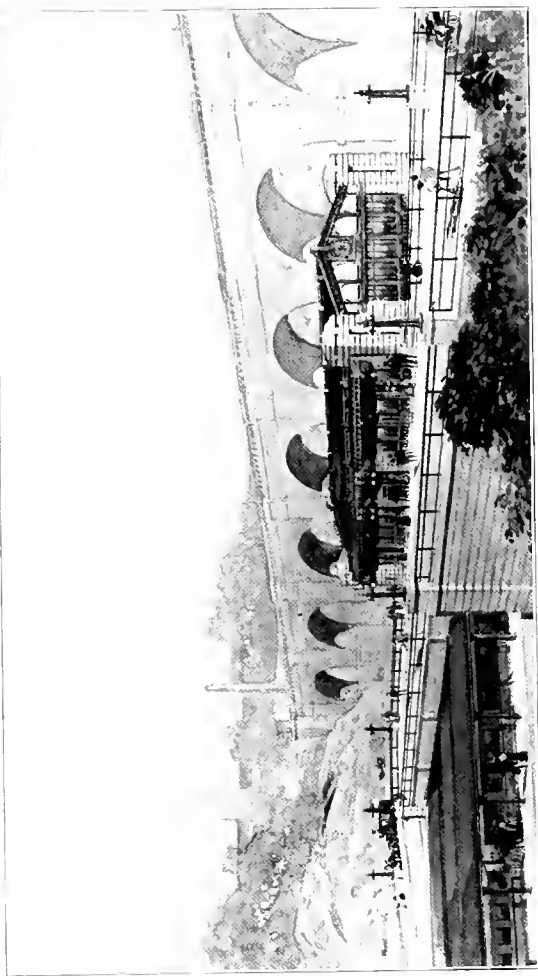
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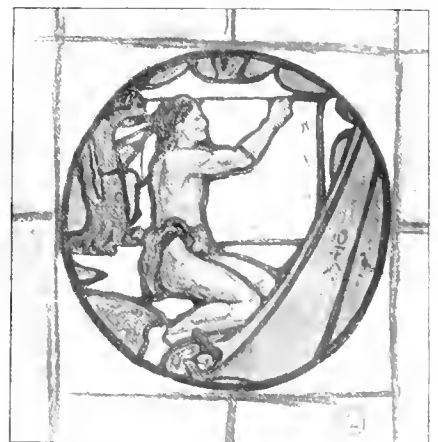
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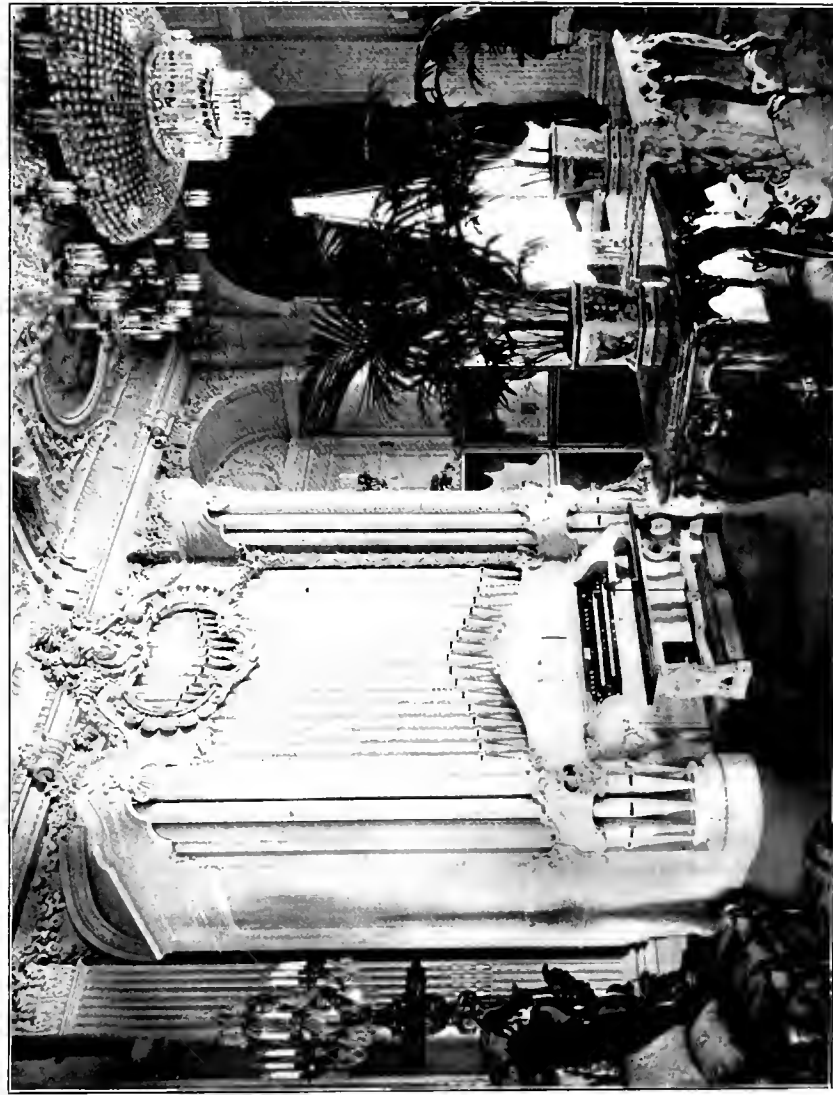
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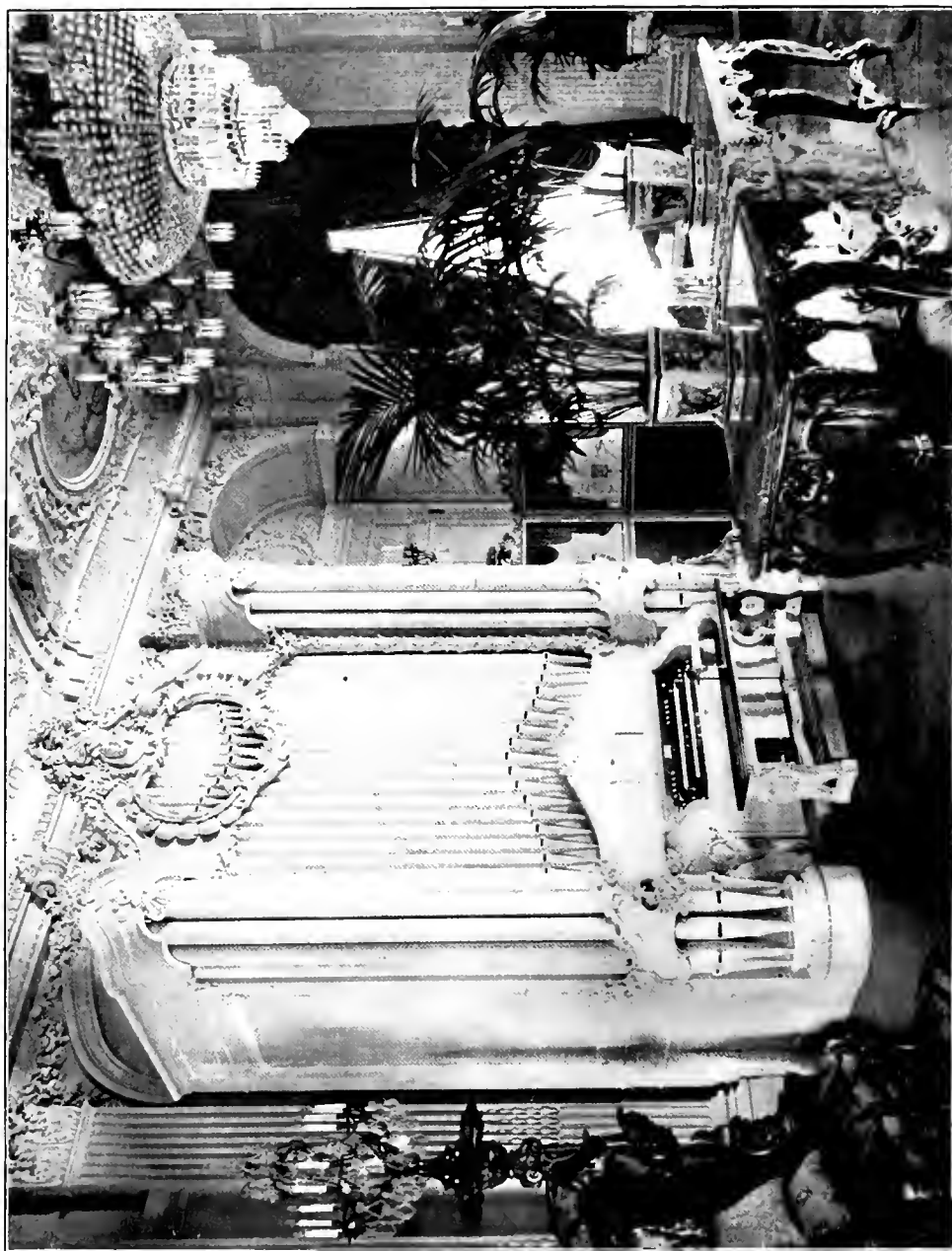
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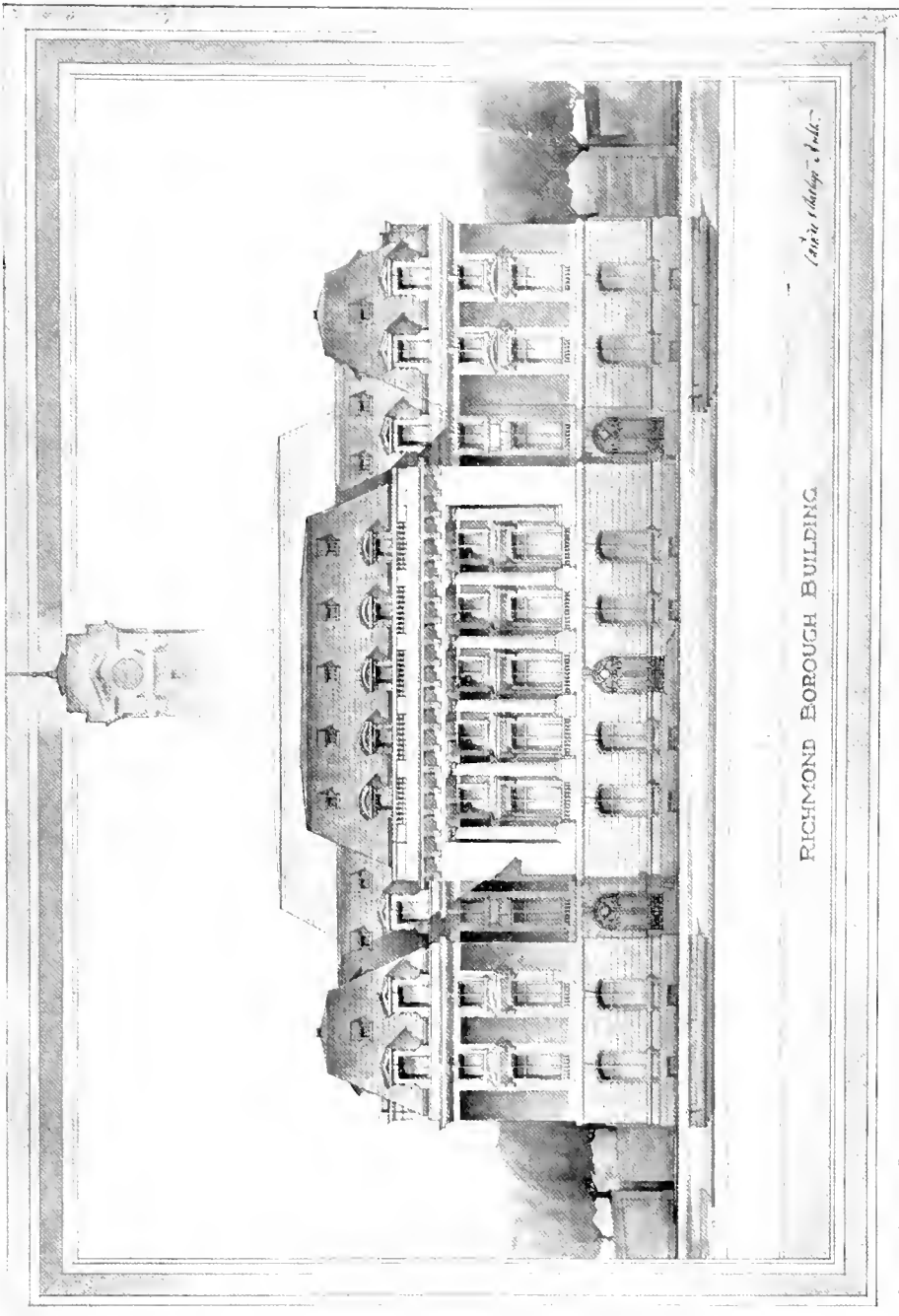
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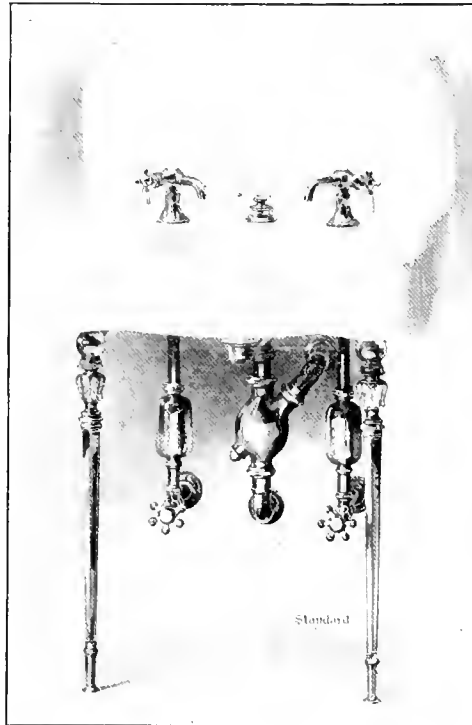
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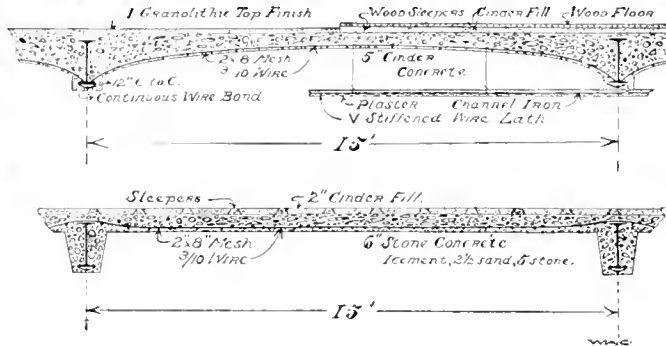
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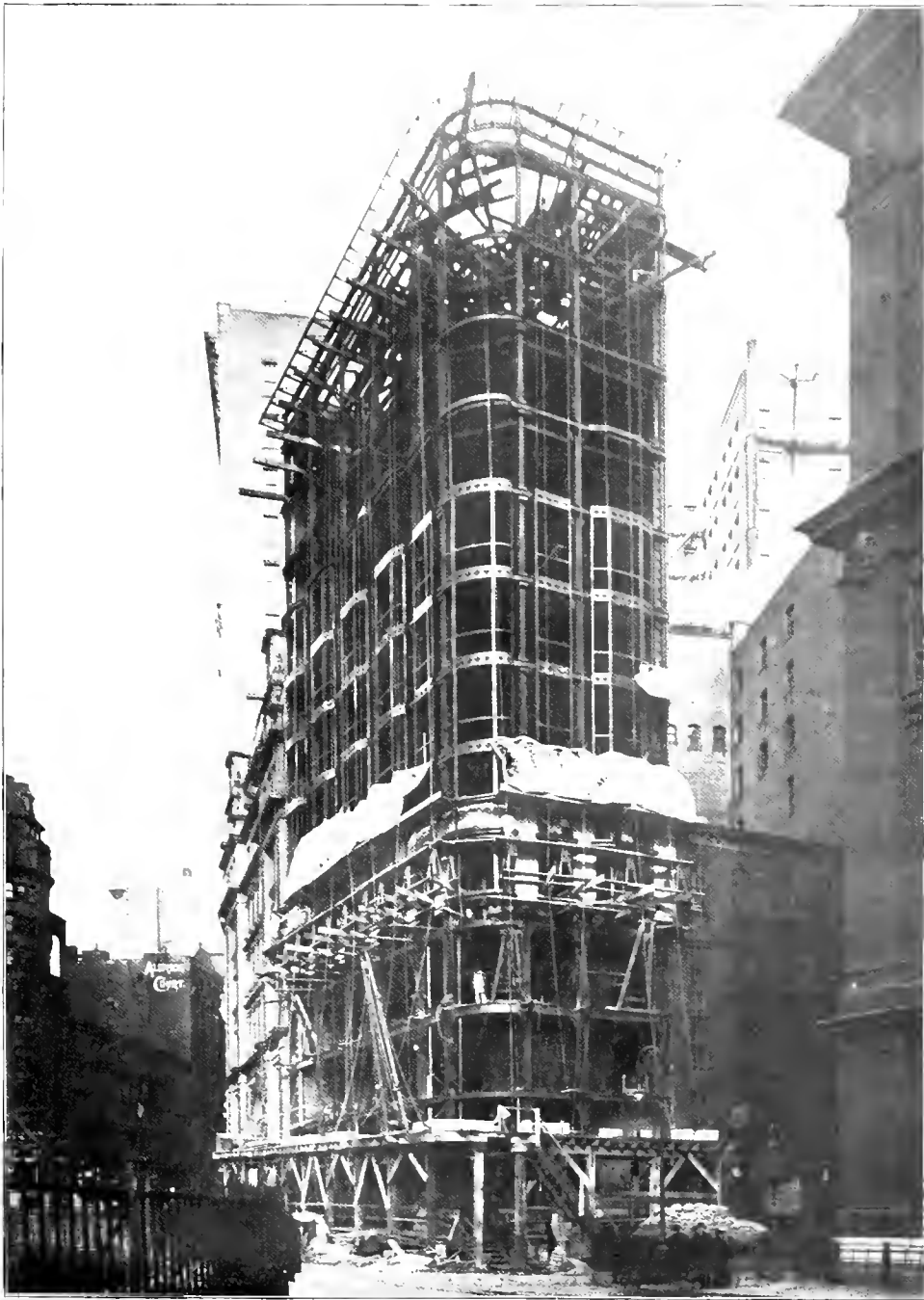
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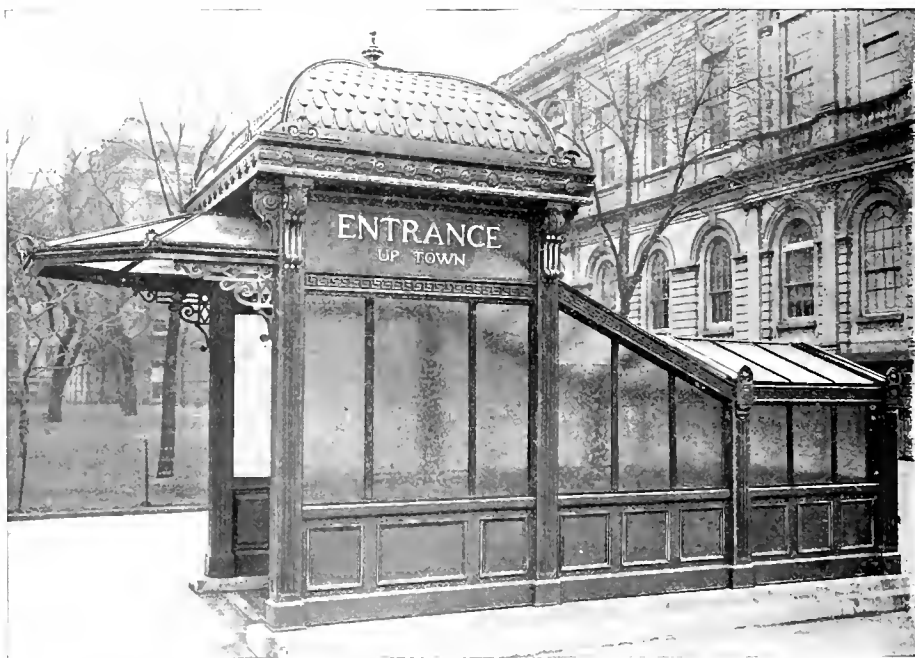
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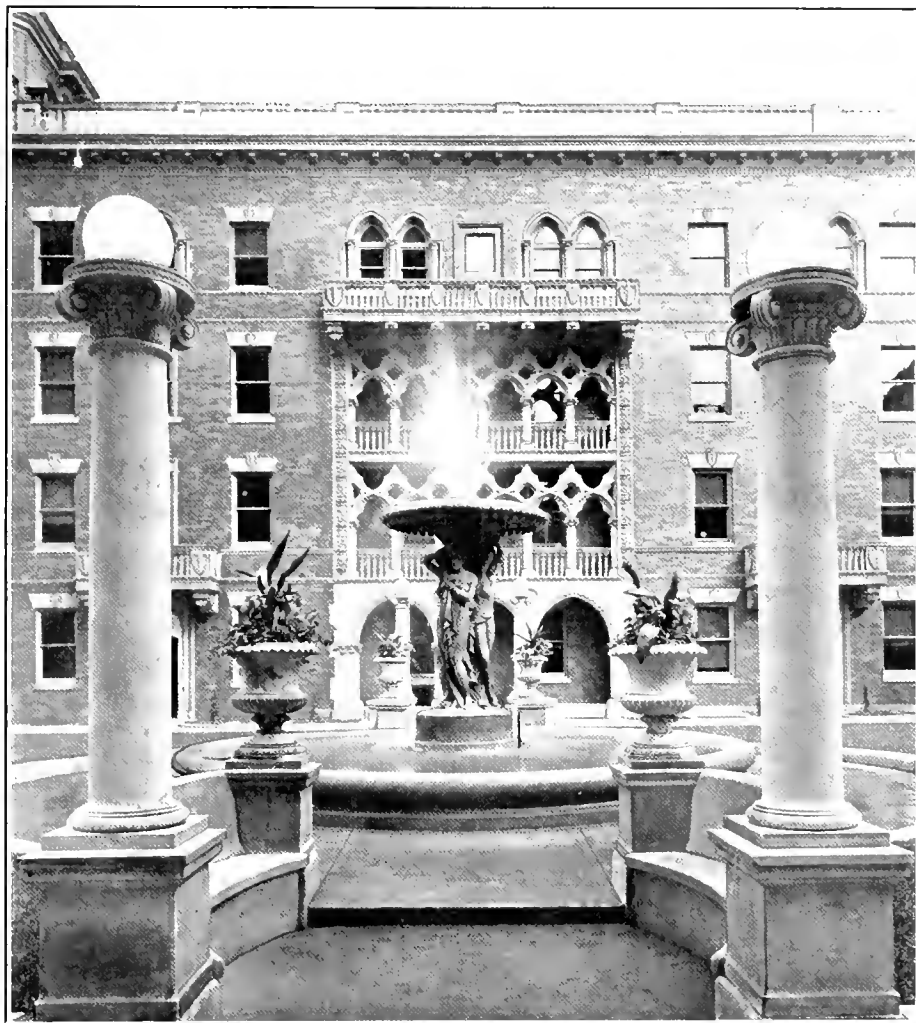
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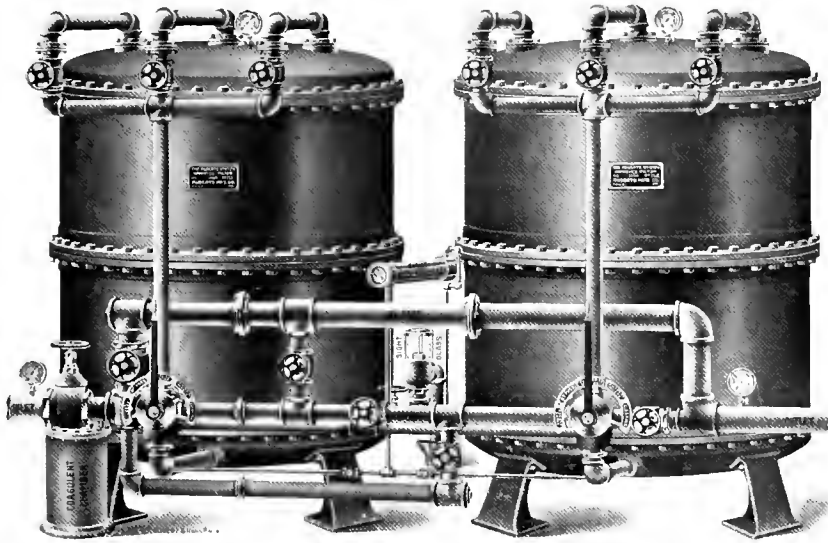
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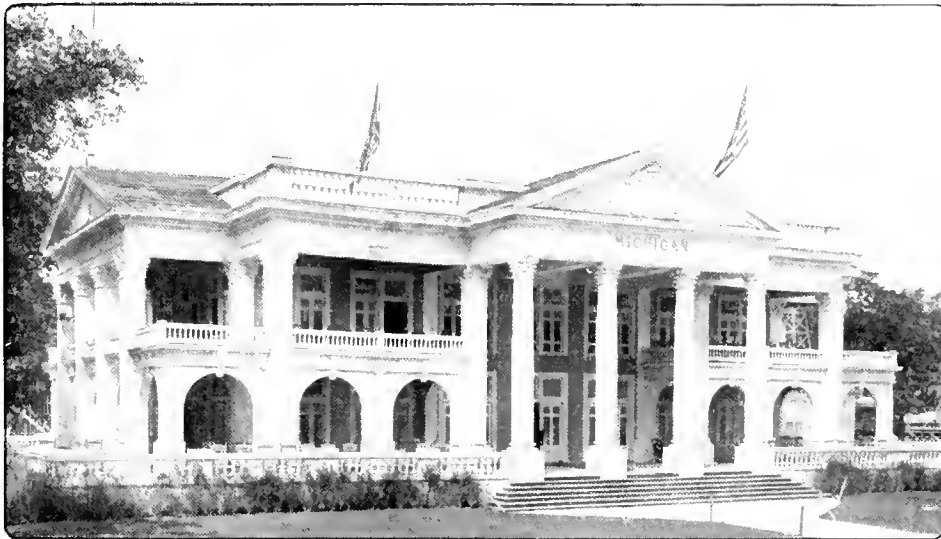
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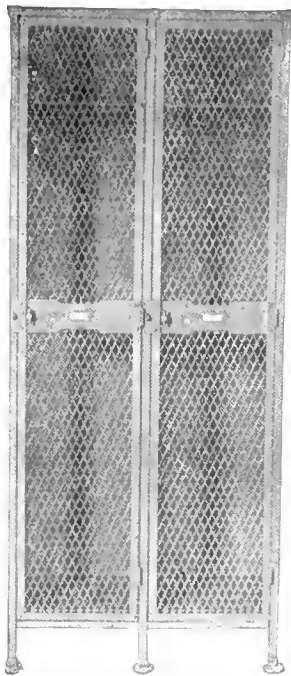
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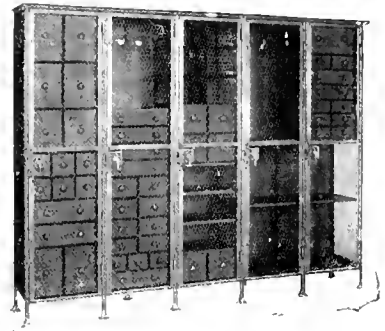
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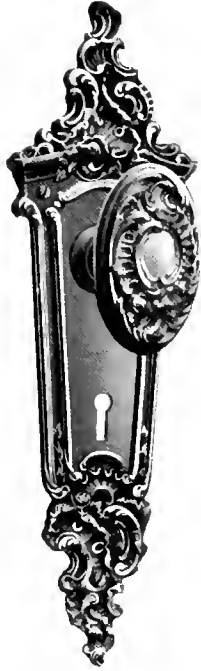
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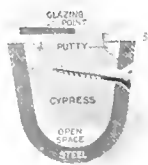
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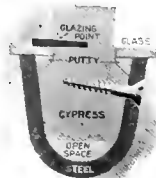
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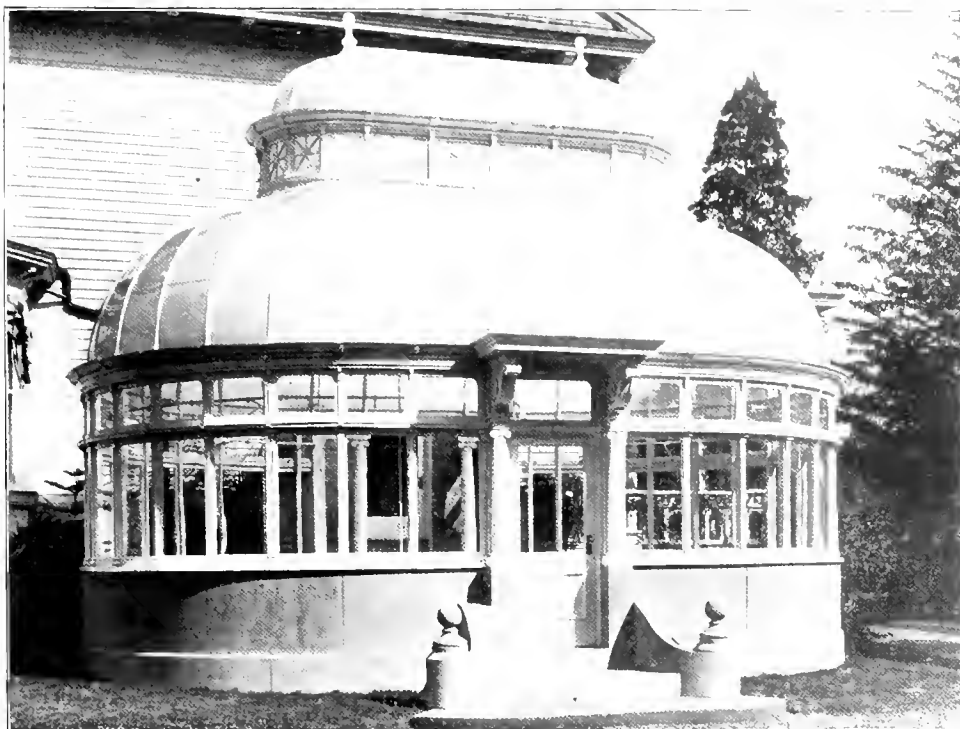


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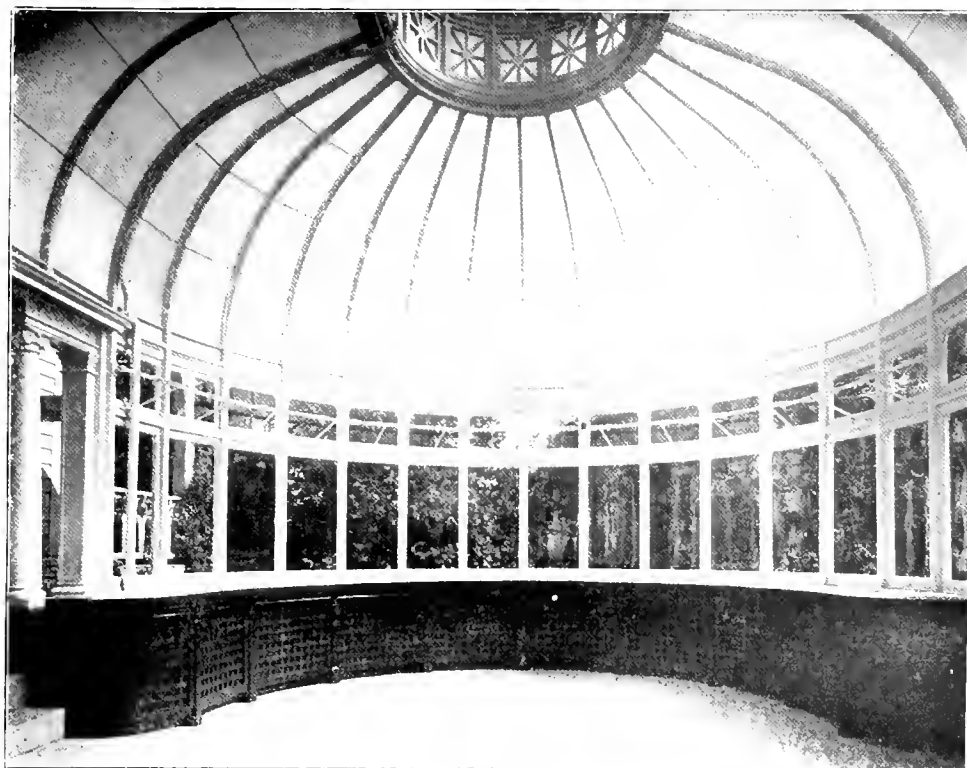
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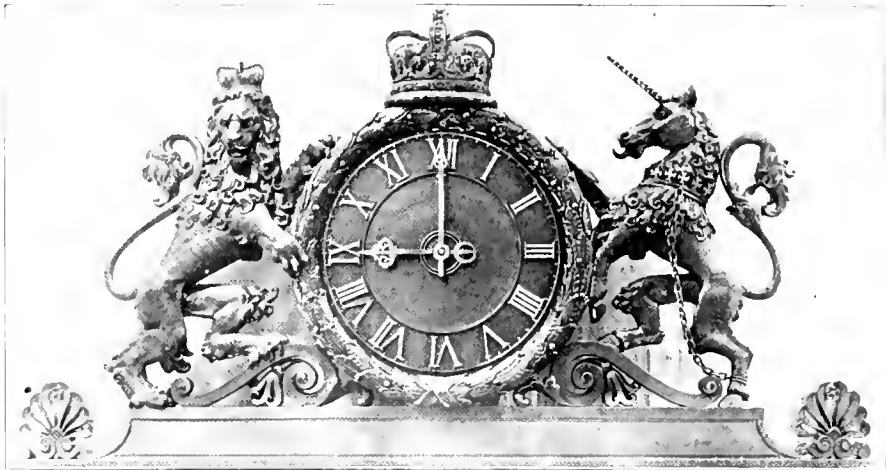
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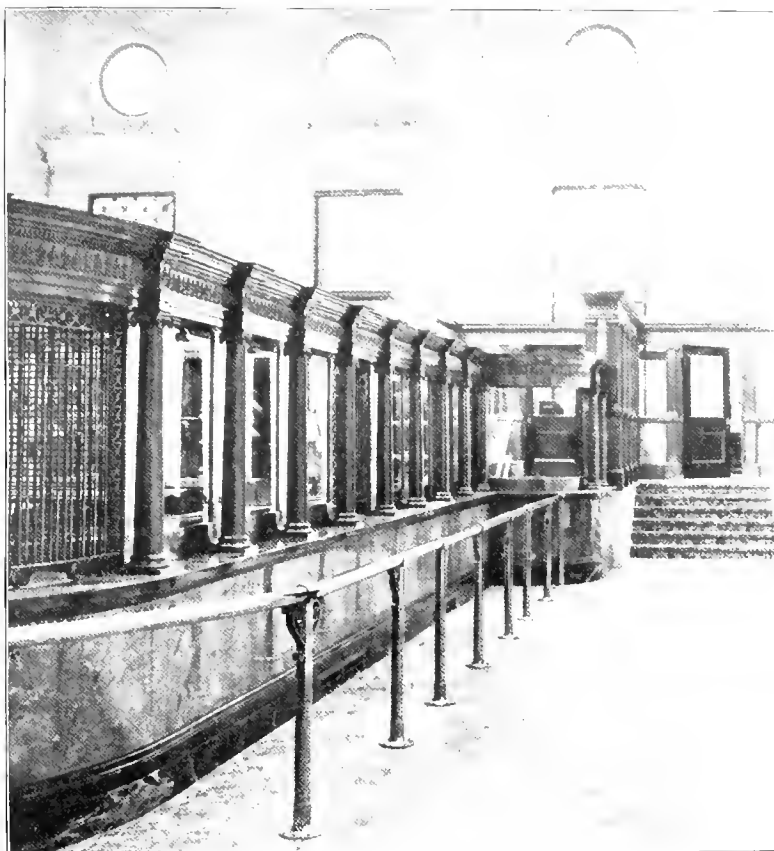
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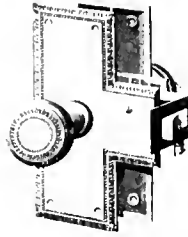
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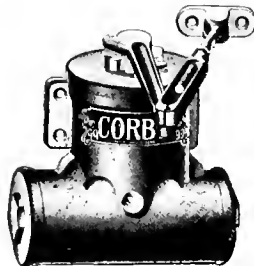
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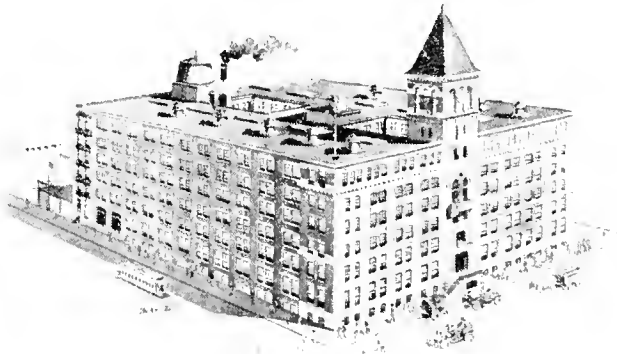
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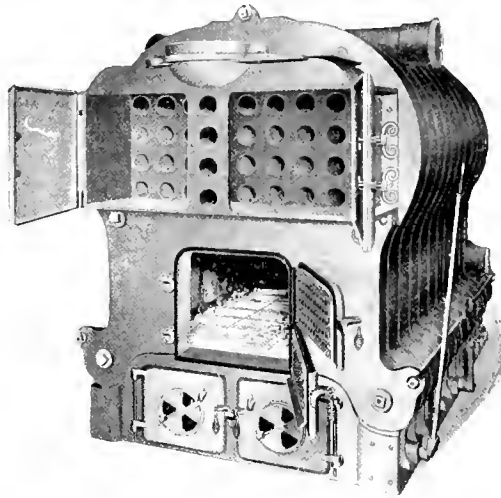
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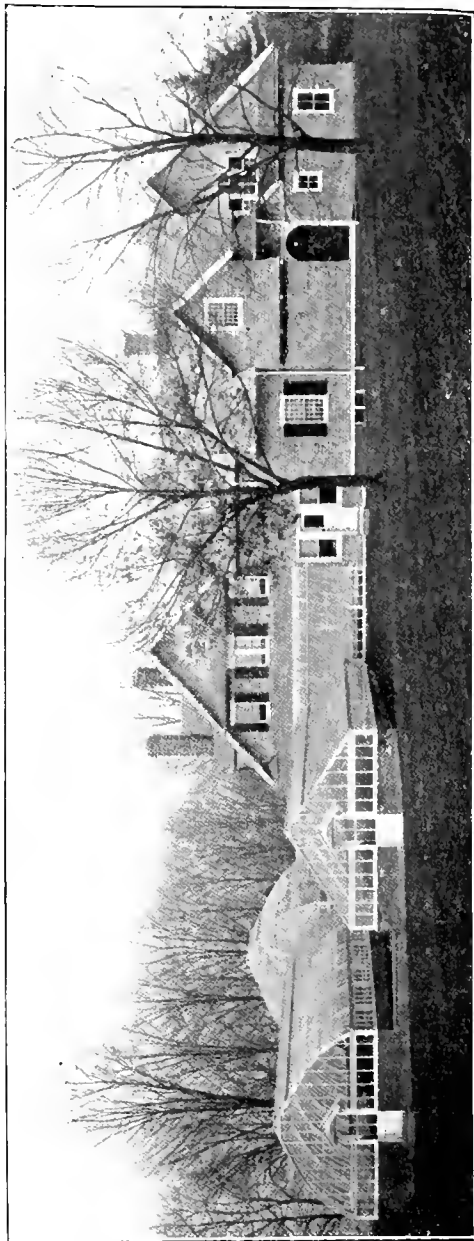
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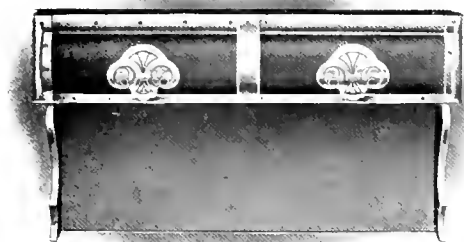
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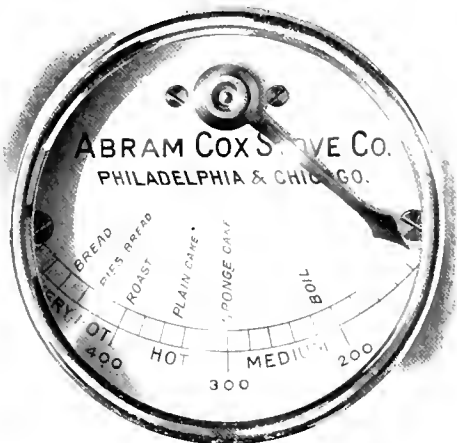
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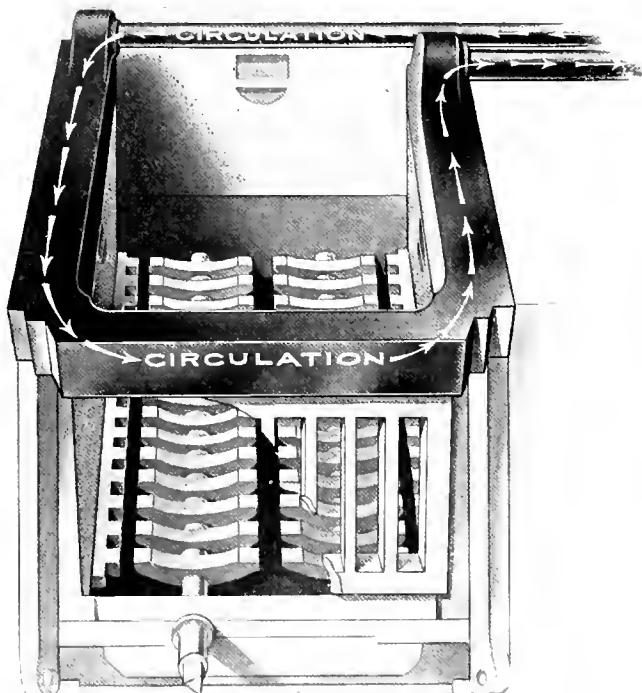
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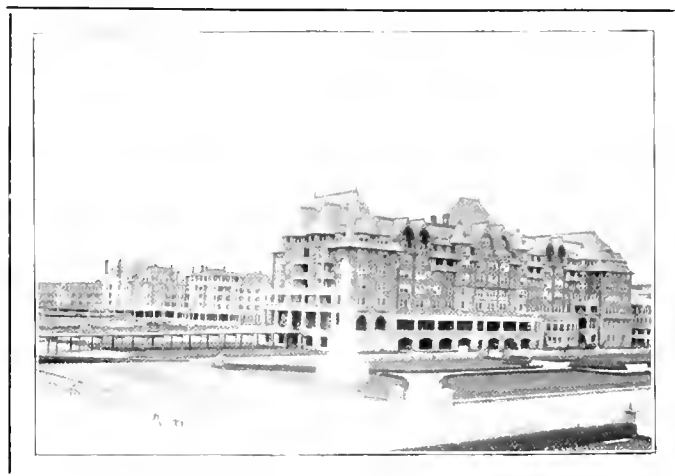
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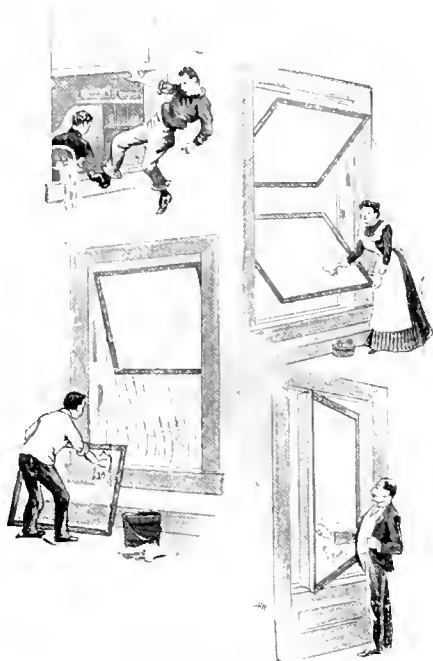
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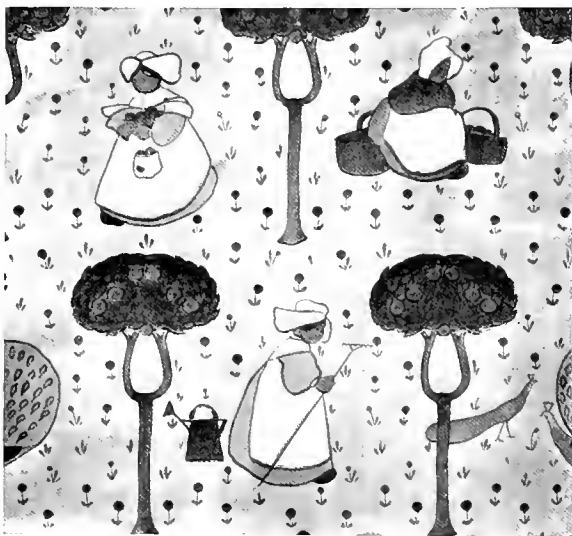
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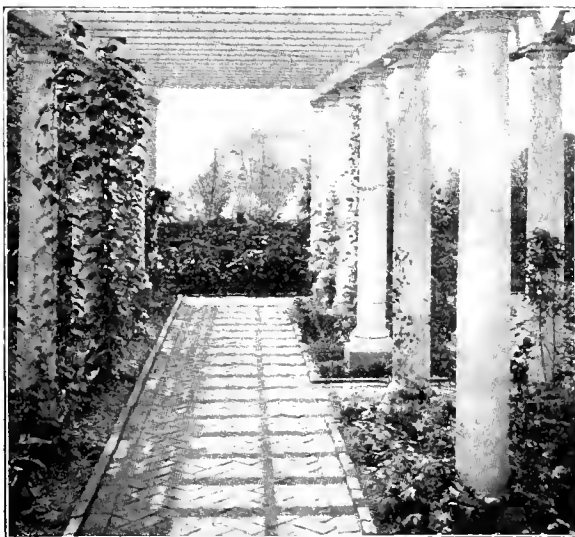
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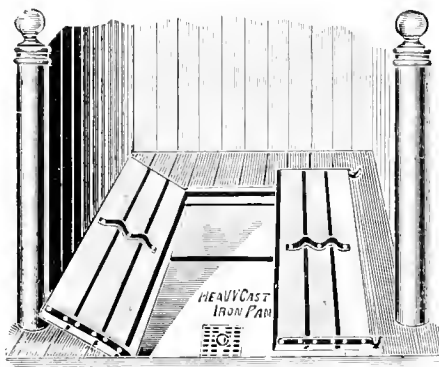
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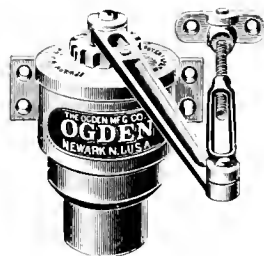
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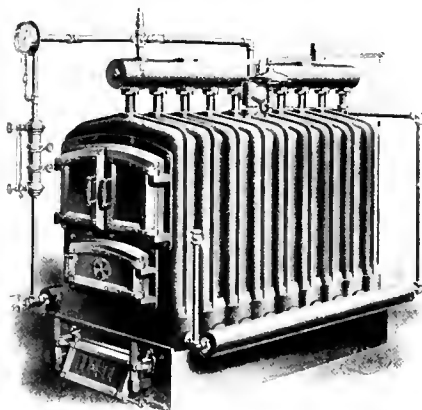
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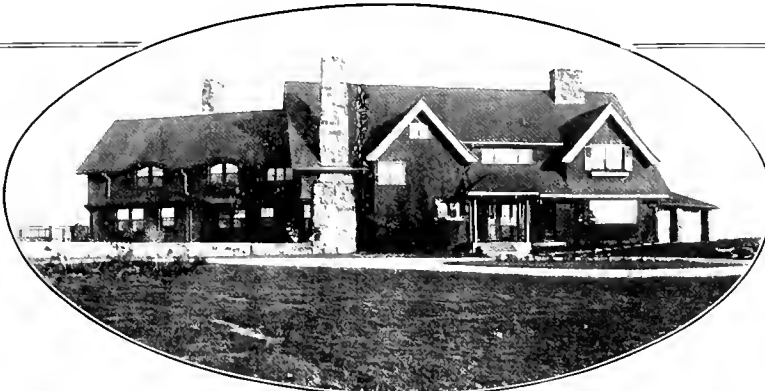
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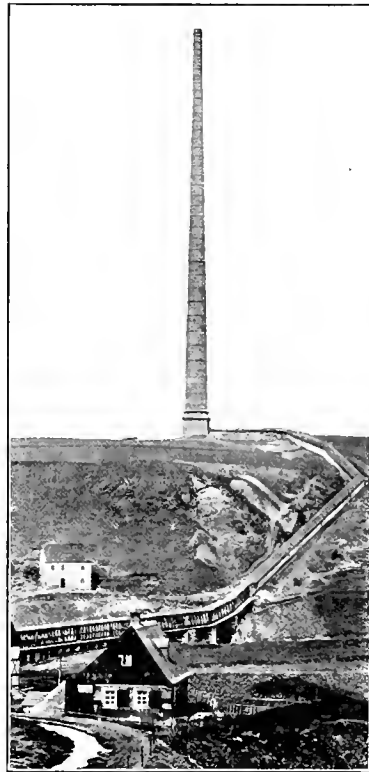
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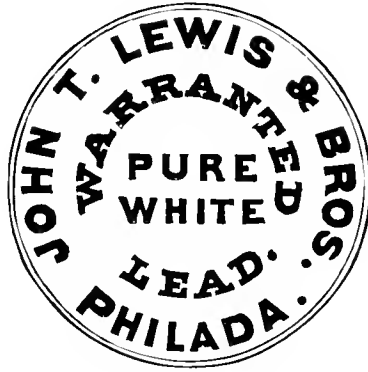
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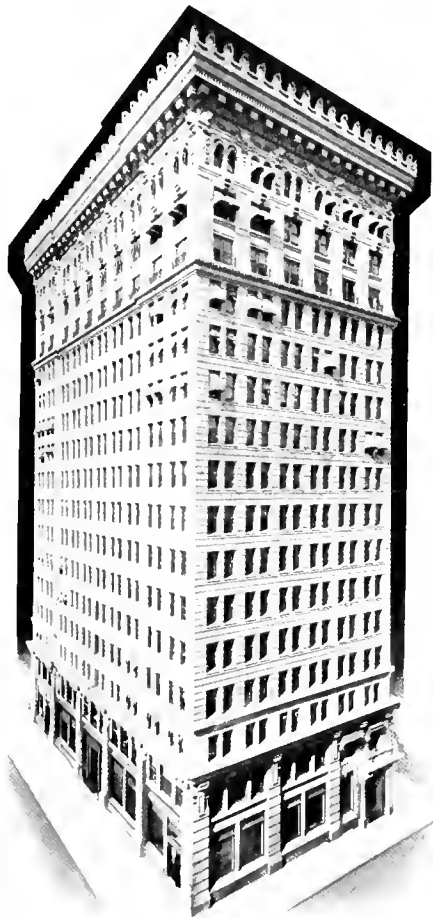
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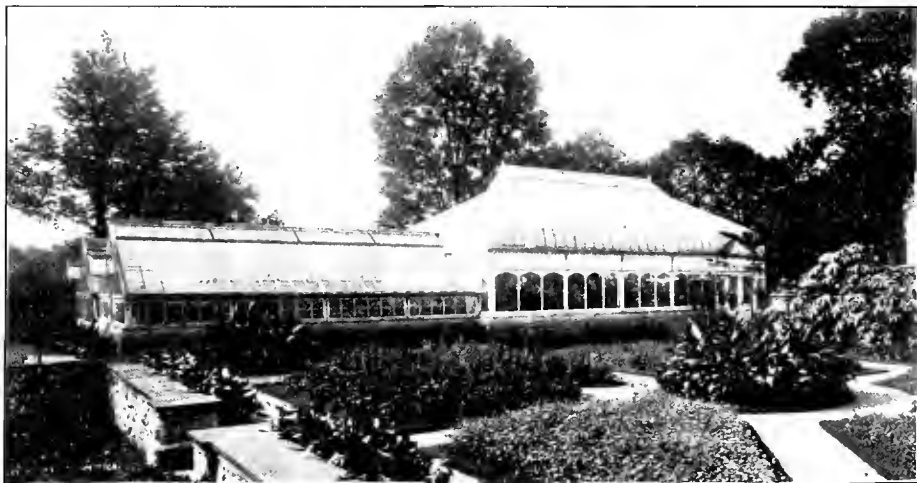
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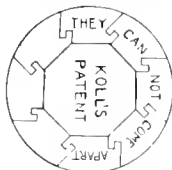
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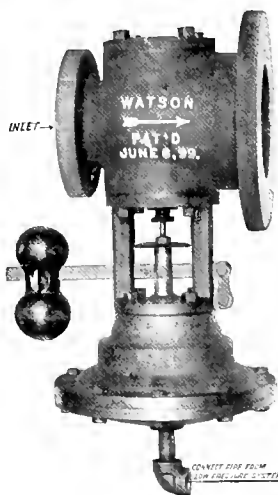
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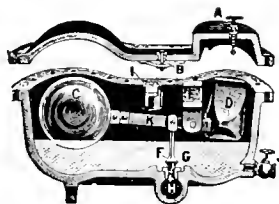
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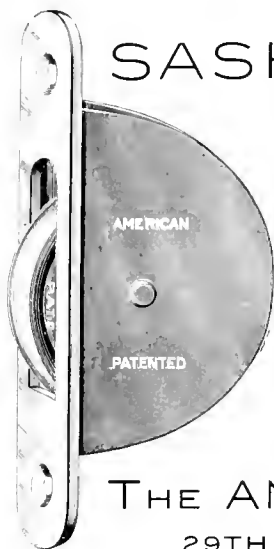
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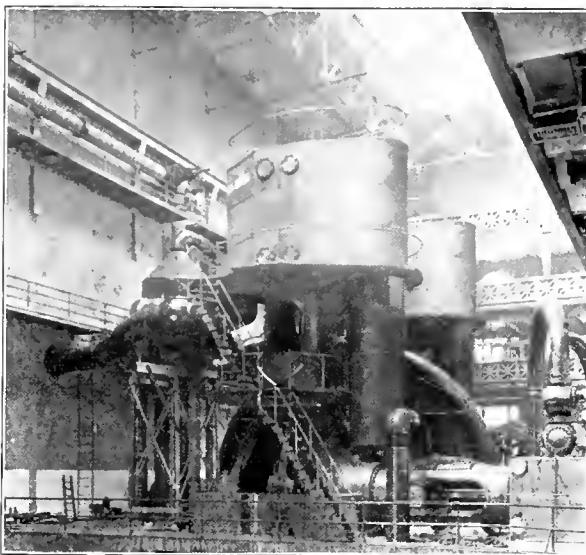
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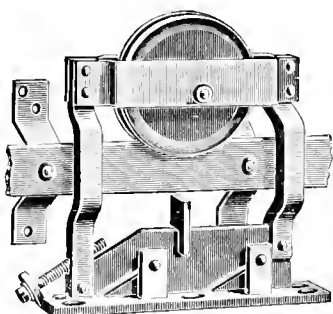
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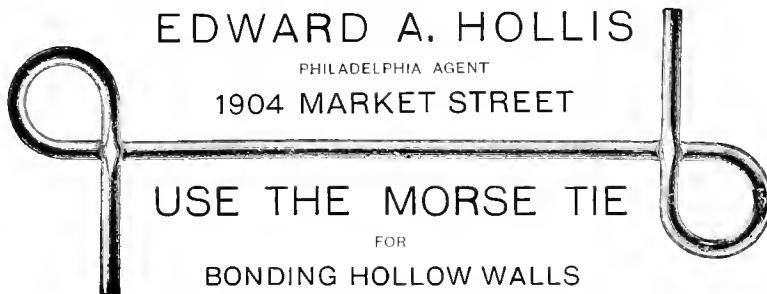
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